modern PHOTOGRAPHY

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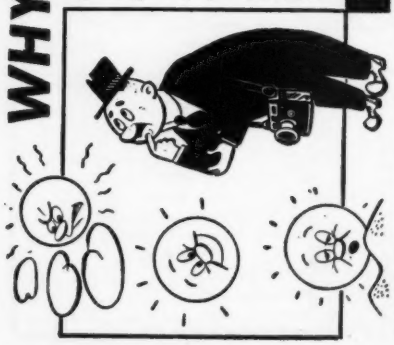

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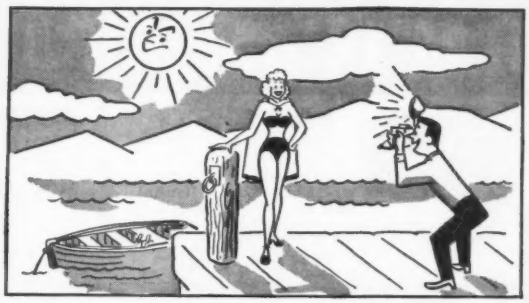

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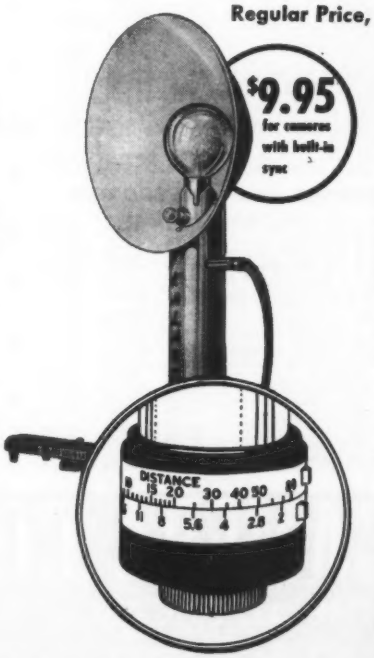

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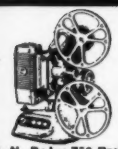

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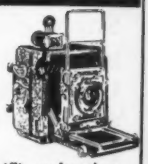

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Leica Meter	24.00	17.50	12.00
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Praise From A Pro

Sirs:

I wanted to let you know that although I have been a "pro" for eight years I find lots of hints and helpful items in the pages of your magazine.

Lancaster, Pa. Doris J. Mowrer

Difference of Opinion

Sirs:

I would like to take issue with Dan Weiner's position expressed in his review of the Museum of Modern Art's show (*What Would Diogenes Say?*, MODERN, April 1953). I detect an impatient rejection of the work of some of the exhibitors whose pictures, according to Weiner, appear to be out of touch with realities.

There are, as Dan Weiner evidently refuses to recognize, as many realities as there are individuals in the world. It is the individual angle of vision of the person behind the photograph which we are ultimately concerned with. The "truths" which photography is supposed to reveal about the actual world are, it should never be forgotten, the personal response of the photographer to the world about him. It is, if you like, his philosophy, his attitude toward existence, whether formulated or not, and insofar as the sincere photographer reflects this kind of vision, however private it may be, he hardly deserves the smear of "self-glorification of the ego of the artist."

There is room in photography for more angles of vision than Dan Weiner is willing to tolerate. In photography, as in the world of affairs, there is no absolute. If Tosh Matsumoto can illuminate the inconsequential and the ephemeral, and thus heighten my awareness of these aspects of life, my door is open to him. If Aaron Siskind creates a new world of his own out of the forms and textures we see in "reality," who is to say that this new reality he offers us, with its rich inventiveness of formal relationships, its sounds and overtones, does not deserve an audience because it is devoid of "man's activity," and is consequently "indiscriminate mish-mash."

Such strong words come from a photographer with a strong sense of values, I am sure. The values which stress the human condition are important, and I am moved by the eloquence and insight Dan Weiner reveals in his work. What I am making a plea for here is a more catholic perspective about photography and photographers. What is needed is an esthetics for photography, and this can only be developed through free criticism, honest discussion, in short, in a forum where photographers can tackle the great question of "reality," "truth," and "beauty."

New York, N. Y. Gita Lenz

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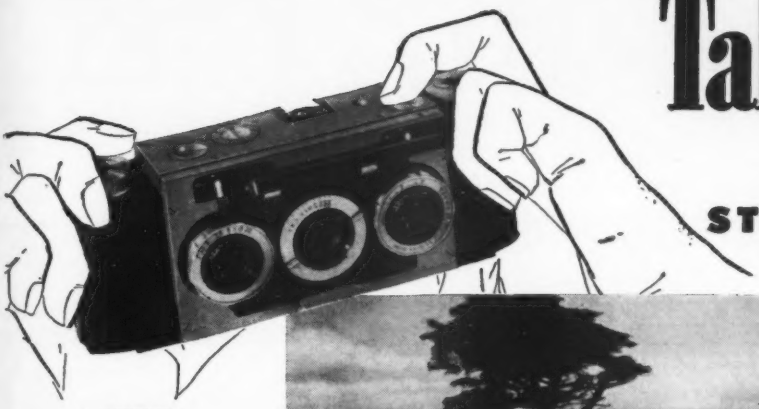

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SUNSHADES AND FILTER HOLDERS — Designed to give maximum protection from reflected light. Does not interfere with viewfinder or reading of diaphragm openings. Accommodates all Series V filters.

FILTER KIT — Matched pairs of Type A conversion, haze and flash filters. Absolutely parallel and without prism for perfect stereo. Top grain leather cover. Individual items may be purchased separately.

THERE'S nothing like Stereo-REALIST slides for true-to-life realism. Take Thomas C. Thomas' prize-winner, for example. The printed reproduction above cannot begin to do justice to the sparkling color, and breath-taking depth of the original REALIST slide when viewed in a REALIST viewer. Every unit is in its *true* perspective. It's so amazingly life-like you can almost feel the wind in your hair and the sun on your face.

Taking beautiful REALIST pictures is surprisingly easy, too, because the REALIST camera *exactly* reproduces on film what you see with your eyes. A few simple adjustments and you're ready to shoot. The REALIST does the work . . . you get the full enjoyment of the most realistic pictures a camera can take.

If you haven't seen REALIST pictures you're in for a thrill. Ask your camera dealer to show you some. Inspect the many superlative features of this camera with an established reputation for outstanding results. You'll quickly agree that you, too, can "take it easy" with the REALIST. DAVID WHITE COMPANY, 379 W. Court Street, Milwaukee 12, Wisconsin.

STEREO Realist

The camera that "sees"—in 3 dimensions—the same as you

Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin

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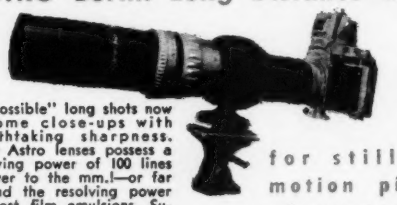
EASY PAYMENTS

FOR CIVILIANS AND SERVICEMEN THE WORLD OVER

ASTRO Berlin Long Distance Lenses



"Impossible" long shots now become close-ups with breathtaking sharpness. Many Astro lenses possess a resolving power of 100 lines or over to the mm.!—or far beyond the resolving power of most film emulsions. Superlative color correction opens new vistas in long-range color photography.

for still and motion picture photography

125mm 5" f/2.3 Pantachar	$ 195. Cash or	$ 19.50 Down
150mm 6" f/2.3 Pantachar	275. Cash or	27.50 Down
150mm 6" f/1.8 Pantachar	345. Cash or	34.50 Down
300mm 12" f/5.0 Fernbild	195. Cash or	19.50 Down
400mm 16" f/5.0 Fernbild	245. Cash or	24.50 Down
500mm 20" f/5.0 Fernbild	395. Cash or	39.50 Down
640mm 25" f/5.0 Fernbild	725. Cash or	72.50 Down
800mm 32" f/5.0 Fernbild	895. Cash or	89.50 Down
1000mm 40" f/6.3 Fernbild	1100. Cash or	110.00 Down

Astro lenses are available at prices shown in interchangeable mounts to fit the Exakta, Contax, Contax S and D, Pentacon, Praktiflex, Primar Reflex, Master Reflex, and 16mm movie cameras either with standard "C" mount or with E.K. mount.

Astro lenses in Hasselblad mount . . . add **$25. Cash or $2.50 Down** to price shown.

Astro lenses in Leica mount are furnished complete with amazing **Identoscope** (a mirror reflex attachment for eye-level focusing through the lens, with an upright and non-reversed image) at **$145. Cash or $14.50 Down** additional.

Iloca STEREO II

- **All metal construction**—every part machined like a fine watch
- **World's fastest stereo shutter:** Famous Prontor-S, with nine speeds from 1 full second to 1/300th and bulb.
- **Delayed action self timer**—only stereo camera with this useful feature.
- **Fully synchronized for flash.** • **Center wheel focusing.**
- **Perfectly centered optical viewfinder,** practically eliminating parallax.
- **Body shutter release** for vibrationless exposures.
- **Hinged back** for fast, easy loading.
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- **Ilitar matched and coated f/3.5 lenses,** giving high resolving power and excellent color correction.

In short . . . a camera that takes **better** stereo pictures with greater ease, more **economically** . . . only **$125. Cash or $12.50 Down.**

Just Released . . . Brilliant new Iloca Stereo Viewer (metal construction, superior optics) **$17.50 Cash or $1.75 Down.**

SCHOOLS AND INDUSTRIAL USERS

Let Dowling's Fifth Avenue show how the Iloca Stereo II and stereo photography can assist in your manufacturing, selling, training or visual educational program. Without obligation, write our Industrial Division for special quotations and assistance. We offer this service **free**, both with still and motion picture techniques!

DOWLING'S FIFTH AVENUE COMPLETE 1953 CATALOG IS *free!*

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Tops in Twin Lens Reflex Dollar Value!

REFLEKTÅ II SV

The fine new Reflekta II sv leads by far the under-$100. class in twin lens reflex cameras. Here is uncompromising German precision craftsmanship, all metal construction, handsome chrome finish, and a host of useful features for your picture taking pleasure . . .

- **Full ground glass image** for brilliant preview of your picture.
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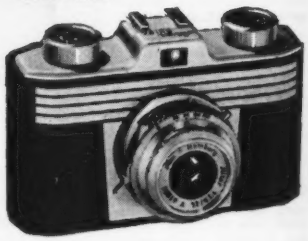
- **Built-in hood magnifier** for critical focusing.
- **Body shutter release.**
- **Built-in self timer.**
- **Double exposure preventive.**
- **Full M-X built-in flash synchronization** for all bulbs.
- **Fabulous new Prontor sv shutter,** with nine speeds from 1 full second to 1/300th and bulb.
- **Razor-sharp Meritar coated f/3.5 lenses** . . . for effortless 16" x 20" blow-ups . . . for color transparencies so breathtaking they seem to come to life!

. . . **only $79.50 Cash or $7.95 Down**

. . . by popular demand:

Iloca QUICK A



. . . the streamlined and precise f/3.5 color camera for under $40.!

- **Easy, fool-proof, sprocketless loading.**
- **Chrome-plated pressure plate** for positive protection against film scratches.
- **Coupled shutter and film transport.**
- **Double exposure preventive.**
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- **Vero shutter** with five speeds from 1/25th to 1/200th sec., including bulb.
- **Sharp, color corrected, Ilitar f/3.5 coated lens.**

Budget-conscious camera fans, whether as a "starter" in our fascinating hobby or as that "extra" 35mm you have wanted to add to your outfit, for real value we recommend the Iloca Quick "A" at . . . **$39.95 Cash or $3.95 Down**

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. . . with full built-in flash synchronization, new I.S.A. shutter speeds, matched synchro-dial, and superb coated lens of your choice:

Leica IIIf without lens	$210. Cash or $21.00 Down
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Leica IIIf with Summaron 35mm f/3.5 lens	312. Cash or 31.20 Down
Leica IIIf with Summitar 50mm f/2.0 lens	368. Cash or 36.80 Down
Leica IIIf with Summicron 50mm f/2.0 lens	393. Cash or 39.30 Down
Leica IIIf with Summarit 50mm f/1.5 lens	434. Cash or 43.40 Down
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Leica If with Summaron 35mm f/3.5 lens	166.80 Cash or 16.68 Down
Leica If with Summicron 50mm f/2.0 lens	247.80 Cash or 24.78 Down
Leica IIf without lens	131.00 Cash or 13.10 Down
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*The SUMMICRON 50mm f/2.0 lens is an epoch-making optical achievement. A 7-element, air-spaced objective, it provides correction for color, etc., not previously possible. SUMMICRON 50 mm f/2.0 lens only is priced at $183. Cash or $18.30 Down.

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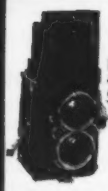
Rolleicord 1953 Rolleiflex



Indisputably, the Rollei is the finest camera of its kind. Chances are that more of the prize-winning photographs shown in this magazine were taken with a Rollei than with any other camera. Yet, operating a Rolleicord or Rolleiflex is simplicity itself . . .

Rolleicord III with Schneider Xenar f/3.5 lens $149.50 Cash or $14.95 Down

Rolleiflex III with Schneider Xenar f/3.5 lens 265.00 Cash or 26.50 Down

Rolleiflex III with Zeiss Tessar f/3.5 lens 285.00 Cash or 28.50 Down

*Rolleiflex 2.8C with Schneider Xenotar f/2.8 lens..385.00 Cash or 38.50 Down

Dowling's Fifth Avenue delivers each Rollei as a factory packaged, guaranteed unit, **complete** with dual lens cap, cable release and deluxe eveready carrying case.

Selected Accessories for Use with Your Rollei

For additional accessories for f/3.5 please write D. F. A. for complete free list!

Flashflex BC Flash Unit (with battery)	$ 22.95
Plate Back Set	38.27
Rolleikin II 35mm Adapter	35.78
Rolleinar I or II	18.69
Rolleipar I or II	9.05
Veigel Exact Enlarger with Schneider f/3.5 lens R/F	189.50
Zeiss Duonar 2-X f/5.6 Telephoto Lens with Case	144.00

1953 Exakta VX

Pre-set lens models: Exakta VX with Tessar f/2.8 lens $279.80 Cash or $27.98 Down; with Primoplan f/1.9 lens $289.50 Cash or $28.95 Down; or with Biotar f/2.0 lens $353.30 Cash or $35.33 Down; or with Angenieux 50mm f/1.5 lens $385.30 Cash or $38.53 Down. Non pre-set lens model: Exakta VX with Biotar 75mm f/1.5 lens $393. Cash or $39.30 Down. For Penta Prism with built-in range-finder, instead of waist-level viewfinder, add $57. Cash or $5.70 Down to model selected. Eveready case $12. Angenieux 28mm Retrofocus f/3.5 wide angle lens $120. Cash or $12 Down.

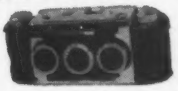
CONTAX IIA and IIIA

Contax IIA with Sonnar f/2.0 lens $444. Cash or $44.40 Down; or with Sonnar f/1.5 lens $488. Cash or $48.80 Down. For Contax IIIA with built-in exposure meter add $46. Cash or $4.60 Down.

RETINA IIA

Compact, precise and reliable . . . perfect for traveling light! Full M-X synchronization; rapid film advance lever. With famed Schneider Xenon f/2.0 lens $164.10 Cash or $16.41 Down.

STEREO Headquarters!



Revere Stereo Camera with matched f/3.5 lenses $174.50 Cash or $17.45 Down; Stereo Realist Camera (illustrated), matched f/3.5's $159.00 Cash or $15.90 Down; Taylor Stereo Table Viewer $82.50 Cash or $8.25 Down; TDC Stereo Vivid Projector $175.00 Cash or $17.50 Down.

Brand New Pacemaker "45" GRAPHICS

D. F. A. special complete with Graflok back, Ektalite screen, Schneider Xenar 135mm f/4.7 lens in full M-X Synchro-Compur shutter, Kalart coupled range-finder, Heiland flash unit, and finely stitched tan gadget bag. Complete—all new—Crown "45" outfit, as listed $188.95 Cash or $18.89 Down. Complete—all new Speed "45" outfit, as listed $213.95 Cash or $21.39 Down. Crown "45" with Xenar 135mm f/4.7 lens in synchro shutter only $144.50 Cash or $14.45 Down; Speed "45" with same lens only $179.50 Cash or $17.95 Down. "Bargains" indeed! Request complete Graphic list.

Heiland STROBONARS

Get abreast of the times with a new strobe unit! Strobonar I $82.50 Cash or $8.25 Down; Strobonar III $189.50 Cash or $18.95 Down; Strobonar IV $369.50 Cash or $36.95 Down; just released . . . new Strobonar V $119.50 Cash or $11.95 Down.

POLAROID Land CAMERA

Exciting new Pathfinder, model "110", with coupled rangefinder, etc., $249.50 Cash or $24.95 Down. Standard and reliable model "95" $89.75 Cash or $8.97 Down.

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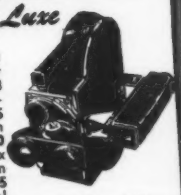
Superlative 2¼ x 2¼ single lens reflex with crisp Ektar Ctd. f/2.8 lens $499.50 Cash or $49.95 Down.

BOLEX H-16 De Luxe



Complete with 3 top Kern (Swiss) lenses—Switar 25mm f/1.4, Yvar 16mm f/2.8 and Yvar 75mm f/2.8—and fitted leather compartment case $712.50 Cash or $71.25 Down. Bolex H-16 Leader with Lytar 25mm f/1.9 lens $299.50 Cash or $29.95 Down. Bolex Stereo System (illustrated on camera) $397.50 Cash or $39.75 Down. Pan Cinor Variable Focal Length Lens $447.50 Cash or $44.75 Down. Bolex Titler and Special Effects Kit complete $295.50 Cash or $29.55 Down. 24 page Bolex catalog free on request!

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Absolutely fresh, new-type color film for sparkling transparencies. Packaged by a leading manufacturer especially for FOTOSHOP; brings you topflight color film at real money saving prices. 20-ex. cartridges, daylight or indoor.

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(price includes processing, mounting, and return)

FOTOSHOP MOTION PICTURE COLOR FILM

The same fine color stock as FOTOSHOP 35mm color film. Daylight or indoor. Price includes processing and return.

	Each	6-11, each	12 or more, each
8mm, 25-ft. dbl 8 roll	2.95	2.75	2.50
8mm, 25-ft. dbl 8 mag	3.50	3.35	3.15
16mm, 50-ft. mag	4.95	4.80	4.60
16mm, 100-ft. roll	7.75	7.50	7.25

NEW IMPROVED FOTOSHOP BLACK & WHITE MOVIE FILM

Fine, panchromatic film, Weston 50-32. Absolutely guaranteed. Prices include processing and return.

	Each	6-11, each	12 or more, each
8mm, 25-ft. dbl 8 roll	1.35	1.30	1.15
8mm, 25-ft. dbl 8 mag	2.50	2.35	2.15
16mm, 50 ft. mag	2.75	2.60	2.35
16mm, 100-ft. roll	2.95	2.75	2.50

35MM BLACK & WHITE RELOADS

Panchromatic Black and White 20-ex. cartridges

3 for $1.00

SALE IMPORTED MOVIE LENSES

All are coated and color corrected. All sold under our money-back guarantee.

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1½", f3.5 Kinotel focusing telephoto	12.88
5mm f1.9 wide angle	29.75
7mm f2.5 wide angle	23.95
1½" f3.2 fixed focus	9.95
1½" f1.9 focusing	29.75
1½" f1.9 focusing for Bell & Howell 172, 134 W & V	29.75
1½" f1.5 focusing	34.50
Wide angle auxiliary (fits most normal lenses)	7.95

FOR 16MM CAMERAS

3 inch, f2.5 telephoto	34.50
17mm f2.7 wide angle	27.95
3 inch f3.5	24.50

200 WATT SLIDE PROJECTOR OUTFIT

- VU-AID BC-1 SLIDE PROJECTOR —200 watt. Blower cooled. With handsome tweed case. List $29.95
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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

If you can tear your eyes away from the cover long enough to imbibe some technical information, we will be happy to tell you that photographer Hal Reiff was responsible for it. He set up his 8 x 10 view camera one day, put a reducing 5 x 7 back upon it, loaded up with Ektachrome, and bounced some 3000 watt-seconds of electronic flash Marylyn Garion's way. Hal claims he did it just to test the new electronic flash units. Some story.

TIRED OF THE OLD BEACH? • • •

If you're tired of opening magazines and seeing the same old beach shots staring you in the face, please turn to pages 60 through 71. We hope you won't find a familiar shot on any of the twelve pages. And be sure not to miss the color spread by Eliot Elisofon on pages 68 and 69. It is, in our opinion, one of the most striking beach scenes ever photographed. Agree?

HURRAH, THE STICKPOD • • •

Dropping an apology to H. M. Queen Elizabeth for calling her H.R.H. last month, we wind up MODERN'S coverage of the Coronation with a brief look at a British stickpod. If any of the readers of the British *PhotoGuide Magazine* followed its advice, the Queen is probably still having nightmares concerning strange people who saluted her with cameras perched atop walking canes. H. V. Tipper of London is the inventor of this little device for taking pictures over the heads of crowds.

Nightmares for the Queen

Briefly the manufacture of a stickpod consists in getting hands on a stout cane, boring a hole in the handle for a tripod screw and then lifting your camera skyward via the end of the cane. A long cable release takes care of snapping the shutter and a bolt or two fastened to the cane's end acts as a viewfinder. Mr. Tipper suggests that the photographer not worry overly concerning parallax error between lens and viewfinder as the subject will probably be at some distance from the camera. We hope for H.M.'s sake, she was.

A LOSING WINNING PORTRAIT • • •

Here you see what looks like a happy photographer. As a matter of fact, he is. It's William M. Gallagher, photographer for *The Flint Journal*, Mich., whose picture of losing presidential candidate Adlai E. Stevenson, *Adlai Bares His Sole* won for him the Pulitzer prize. We extend congratulations to fellow photographer Gallagher and hope he sends Mr. Stevenson enough money to get those shoes fixed. No sense in allowing other photographers to get the same picture next campaign.

Losing candidate—winning photo.

P.S. Added plaudits to Max Yavno (see picture, pages 64 and 65), who has just won a Guggenheim fellowship in photography.

WE CAN'T RESIST • • •

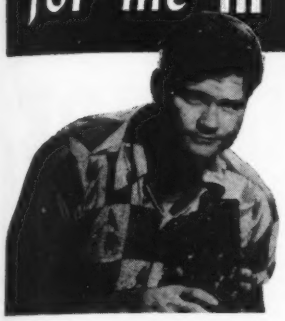
It is not MODERN'S policy to search out errors in rival publications. But when New York's *Journal of Commerce* recently published a story on the new Bolsey Set-O-Matic camera, we just couldn't resist reprinting it exactly as it appeared, which was like this:

"The camera is marketed in two models, one of which is a twin-lens reflec unit. Both offer automatic feash photography that requires no distance judgment, calculations, interpretations or manual diaphragm settings by the user.

"The Set-O-Matic will automatically prevent wasted shots since it stops the focusing at a point at which pictures should not be taken with the film and bulb combination being used. With this camera the tourist can take indoor or

(Continued on page 18)

"NYI TRAINING Started BIG Things Happening for me in PHOTOGRAPHY"



NYI Graduate A. E. Woolley, Jr., owner of Woolley Photographic Studio, Baton Rouge, La.

WRITES A. E. Woolley Jr.

"So many wonderful things have happened since I was one of your students. Here is a partial list of accomplishments:

"I own my own studio, started with less than $100 capital. Business is fine. My work ranges from portraits and magazine assignments to color calendar illustrations. I am also a partner in a photo supply house. I have had magazine articles published and had the thrill of being a two-star exhibitor in the PSA.

"How's that for progress! Proper training—the NYI way—is certainly the keynote to success in photography. I have found the field wide open." (July, 1952)

"My pictures helped her win the Crown of 'Miss Louisiana.'"

"Miss Jeanne Thompson also placed second as Miss United States and was given a movie contract — all on the strength of pictures I had made! This kind of photography is in demand all over the country!"

YOU, TOO, CAN SUCCEED IN PHOTOGRAPHY

Today, photography not only offers more well-paid positions than ever, but also a sound, substantial future. Trained men and women are needed everywhere—by industry, newspapers, studios, magazines, advertising agencies. Opportunities for free-lancing or for starting your own studio have never been better. As NYI graduate A. E. Woolley says, the field is wide open to those who are trained.

EARN WHILE YOU LEARN AT HOME IN LEISURE TIME

NYI Home Study training has already qualified thousands who either knew nothing about photography, or were strictly amateurs before enrolling. You can match their success easily, quickly, inexpensively through sparetime learning at home. Experts give you PERSONAL attention, guide you at every step. Our FREE book gives you all the exciting details. It shows how YOU can *earn while you learn* photography as a profitable hobby or as your life's work. Send for the book TODAY!

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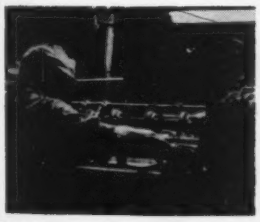

INDUSTRIAL: "Industrial photography is growing by leaps and bounds. It is richly rewarding and always offers an endless variety of stimulating experience."

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MAGAZINE: "There is no greater thrill than seeing my own picture stories published."

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New improved model of this motorless work-saver!

CALUMET's *Automatic* Rocker Washer

Model 500-A (shown at left) Handles prints up to 20 x 24 inches. 60" long, 25" wide, 37" high. Price $225.00, F.O.B. Chicago.

Model 510 (shown inset at left)—Handles prints up to 11 x 14 inches. 33" long, 17½" wide, 9" table top legs. Price $125.00, F.O.B. Chicago.

The weight of water alone keeps the new improved Calumet Washer rocking continuously. Gentle surging action keeps prints separated for thorough yet gentle washing.

New bumper and drain design permits preliminary soaking of prints. To start rocking action you just turn on water. As hypo laden water drains from one compartment fresh water enters other compartment. Then, like a teeter-totter, the process reverses itself. Watertight dividing partition prevents contamination from one side to the other.

Speed of rocking action is controlled by amount of water flowing into the washer. High water pressure is not required.

Special features include: Stainless steel throughout, including detachable legs. Choice of detachable leg heights, 37" or 9". Standard fittings for hose and drain connections. Splash shield over water intake jets.

Capacities: Average washing time of 25 to 30 minutes per batch will yield about 250 8x10's per hour for Model 500-A . . . and about 100 8x10's per hour for Model 510.

Send for illustrated catalog showing the complete line of CALUMET equipment

Calumet Manufacturing Company

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300 Watt Blower-Cooled and Versatile, too!

#1405 FLEETWOOD $69.50

Handles 2¾", 2" and Stereo Binders

Includes 5" f:3.5 lens and choice of any of the following 3 carriers:

1 — for 2x2 Binders (35mm, Bantam, etc.)
2 — for 2¾ x 2¾ Binders (2¼ x 2¼ slides)
3 — for single frame of stereo binder

Two-switch control-bulb cannot light unless fan is "ON". Fan has own switch.

EXTRA CARRIERS, $3.95 ea. • CASE, $9.95

- Brilliant coated and color corrected anastigmat lenses.
- Attractive lightweight diecast housing including base.
- Rubber shock mounted motor . . . increases lamp life, retains focus, reduced general wear and tear.
- Vertical tilt control (up and down).
- Horizontal tilt, to correct for table or slide being off horizontal level.
- Adjustable front-surface optical glass reflector — (not polished or plated metal).
- Dual bulb adjustment . . . front-to-rear and side-to-side, for perfectly centering filament of bulb.
- 110-120 volts A.C.
- New type slide carrier — automatically ejects last slide without removing carrier.
- On all models, no change of condensers is required when changing carriers. Merely slip in new carrier and project.
- All models will take Airequipt Automatic Slide Changer using their Adapter #P-86.

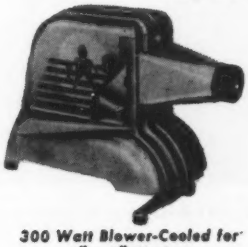
300 Watt Blower-Cooled and Versatile, too!

#1422 RIVIERA $59.50

Handles 2¾", 2" and Stereo Binders

Includes choice of any one of 3 carriers. Similar to the #1405 FLEETWOOD but with single switch control and 5" f:4 lens.

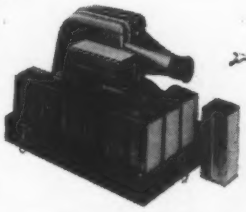
Above prices include F.E.T.



300 Watt Blower-Cooled for 2" x 2" Binders

#1307 BEL-AIR $59.50

For 35mm & Bantam Slides—exceptionally brilliant for the most dense transparency single switch control and 5" f:4 lens. Can also project single frame of stereo binder using #128 Stereo Carrier



300 Watt Blower-Cooled for 2" x 2" Binders

#1363 AUTO-MAT $70.50

Includes Airequipt Automatic Slide Changer and 1 magazine (for 2" x 2" Cardboard mounts only). Single switch control and 5" f:4 lens. Manual 2" x 2" and stereo carriers can be used.

#C-12 Case, $14.95 (see below)

ACCESSORIES

#128 Carrier for single frame of standard stereo binder $3.95

#133 Carrier for 2"x2" Binders (35mm, Bantam, etc.) $3.95

#144 Carrier for 2¾"x2¾" Binders (2¼"x2¼" Transparencies) $3.95

#C-11 Case $9.95
Holds Models #1405, #1422, #1307.

#C-12 Case $14.95
Holds all models with Airequipt Changer and 10 magazines.

LENSES

Number	Focal Length	Speed	Price
#353	3"	f:3.5	$22.00
#354	4"	f:3.5	$20.00
#355	5"	f:3.5	$17.50
#405	5"	f:4	$10.00
#407	7"		$25.00
#409	9"		$32.00

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MANY UNUSUAL ITEMS

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☐ FAMOUS 35 MM GEVAERT GEVAPAN

The Finest Grain Film In The World

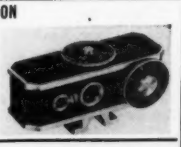
Not manufactured in America—this really fine grain, slow film gives you pictures so brilliant and sharp—it is hard to believe. Makes huge, crisp, critically sharp enlargements—without loss of tone and value. Quality pictures that you just *can't* get with fast film. **GEVAPAN MICROGRAM 27** (Panchromatic)

ALSO AVAILABLE

GEVAPAN 30, a medium speed, fine grain, general purpose film, ASA 64-40.
GEVAPAN 33, an ultra sensitive film. Excellent for indoor photography or daylight. For a very high speed film, the grain remains surprisingly fine. ASA 125-100.

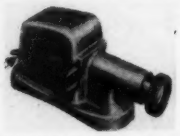
20 exp. 97c—3 for $2.69
36 exp. $1.28—3 for $3.59
Black and white only
Original Carton—Belgium Packed Film

☐ IMPORTED COMBINATION RANGE FINDER & EXPOSURE METER



Imported COMBINMETER has spring foot to hold into shoe of your camera . . . easy to use . . . genuine leather case included FREE.

ONLY $6.95



☐ LOW PRICE 35 MM SLIDE PROJECTOR

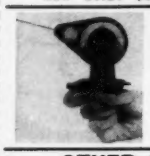
Now every 35MM camera owner can own this 2" x 2" slide projector. Has sharp F3.5 Gruenel Protak Lens . . . Gray hammerloid finish . . . uses low cost 100 watt bulb . . . U.L. approved. AC or DC.

MANSFIELD Slide Projector.....$17.95

☐ PHOTOFLASH BATTERY AND BULB TESTER

Saves your film, bulbs, developing and printing costs . . . tests all sizes of photoflash batteries and flash bulbs . . . small enough to fit into vest pocket . . . easy to use.

List Price $4.95
now ONLY $3.95



☐ HOME PORTRAIT METER

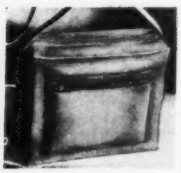
With this meter you can make professional quality portraits at home with any camera . . . comes with 32 page manual on floodlight positions . . . easy to use.

ONLY—$4.95

OTHER BIG VALUES!!!

☐ **PICTOR SLIDE VIEWER**—enjoy 3rd dimension effect of your 35mm slides and transparencies. **ONLY $.79**
☐ **MASTER PANHEAD SWIVEL**—Panning with 180 degree tilting makes any shot possible. Instant locking, perfect control. **NOW ONLY $1.95**
☐ **POCKET TRIPOD**—7 sections—folds to 9" and fits right in your pocket. All aluminum—leather case—Regularly $15.00 value. **ONLY $9.95**
☐ **MINI REX** 11 Photo Electric Cell Exposure Meter. One control to set, just point meter to subject, needle shows correct exposure time, diaphragm reading appears in same window.....$9.95
Fine Brown Durahide leather carrying case.....$3.95

☐ ONLY $1.00
with a $10.00 order from above
Gadget Bag—$3.95 Value!



It's big enough for all your accessories and for most cameras too. Waterproofed, long-wearing, tough plastic that wears like iron, attractive brown color, zipper closing for top and pocket, roomy size: 10 x 7½ x 3 inches. LIMITED SUPPLY—get yours today at ONLY $1.00 with order for $10.00 or more!

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COFFEE BREAK

(*Continued from page 14*)

outdoor pictures without changing camera. The same film is used. The photographer simply disengages the Set-O-Matic device and uses a filter for outdoor work.

"Operation is extremely simple since it is only necessary to set the camera once—when it is loaded—and then range-find and shoot."

Have you seen any similar unusual photographic news? If so, MODERN will pay $10 per item used if sent in to Coffee Break. We must have the original news clipping, however. All items not used will be returned if accompanied by a self-addressed stamped envelope.

PHOTOGENIC AMBASSADOR? • • •

Winthrop W. Aldrich, new U. S. Ambassador to Great Britain, stands a chance of being the most photographed ambassador ever sent from the U. S.

WIDE WORLD PHOTO

Her husband carried credentials instead

to the Court of St. James. At least it looks so if Mrs. Aldrich doesn't put her finger over her cameras' lenses. She appeared decked out thus to photograph her husband on his way to Buckingham Palace to present his credentials to Her Majesty, Queen Elizabeth.

COMING NEXT MONTH • • •

• *Report on the Linhof.* The 4 x 5 Linhof Super Technika is one of the world's most complete cameras. Its versatility and advantages are demonstrated by Eric Schaal, a professional photographer, who was born with a silver Linhof in his mouth (almost).

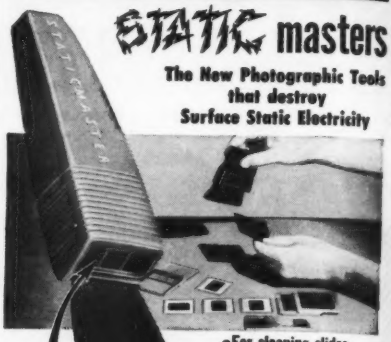
• *Paul Strand.* Nancy Newhall, recently returned from Europe, tells of the new work of American photographer Paul Strand. Also included is a good selection of Strand's new work, as yet unpublished in any U. S. magazine.

• *Rothschild's Circus.* An amazing collection of color photographs taken with new techniques and equipment—available to any amateur. The strangest circus pictures you've ever seen!—THE END

MAKES DUST AND LINT VANISH LIKE MAGIC!

STATIC masters

The New Photographic Tools that destroy Surface Static Electricity



•For cleaning slides before mounting
•For cleaning negatives before printing

Amateur 1" Size $4.95

The POLONIUM Strip does the trick

Static-Masters remove static, dust and lint with one simultaneous brushing action. By this neutralizing action, dust is eliminated on negatives, film holders, enlargers, printers, slides and slide mounts. Print spotting and negative opaquing reduced to a minimum.

Professional 3" Size $12.50

Buy Static-Masters at your local photographic store or sent postpaid if cash with order.

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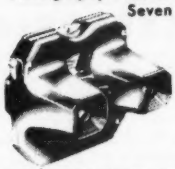
PHOTOS COME ALIVE when you see them in 3-D

LIFE-LIKE NATURAL COLOR PIN-UPS

Breath-taking studies of beautiful Models! So real, you can almost see them breathing — thanks to the magic of 3 Dimensional Photography. Order your sets NOW! Seven pictures to a reel — only $1.50!



VIEWMASTER VIEWER
Enjoy the thrill of 3 Dimensional photos with this latest Viewmaster viewer. Only $2.00.

GENTLEMEN: Please send me the following at the amazing price of $1.50 per reel. Seven pairs of 3 dimensional color poses on each reel.

P1 ☐ Kitty P2 ☐ Carol P3 ☐ Mary P4 ☐ Su-Ann P5 ☐ Renee P6 ☐ Juanita

Viewmaster Viewer @ $2.00 ☐

SPECIAL: I would like to SAVE $2.00. Send me your complete 6 sets PLUS Viewmaster Viewer for only $9.00 (Regular price $11.00) ☐

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REEL-O-RAMA
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"So lifelike you feel you're right there with 3 dimension pictures!"

The sensational Revere 3 Dimension Camera enables you to take amazingly lifelike pictures as easy as pie! Just press the button as you do with any ordinary camera. What you see, you catch in thrilling 3 dimensions. Everything has shape, form, depth! Full color scenes seem to spring to life with breath-taking 3 dimensional realism. So truly lifelike, viewers exclaim it's like being right there!

See the two lenses? They act like your eyes. Press button and they take two views of each scene. When viewed, scenes blend into 3 dimensions. Inexpensive—get 29 stereos from regular 35mm. roll; 20 from special stereo film.

Even beginners get fine results from their first roll, so simple is Revere to operate! Guesswork is eliminated. Even focusing is automatic. Too, stereos are now mounted by your film processor and are returned to you ready to show!

Every picture's a thrill when viewed through the new Revere Viewer! It brings out the best in every shot! Ask your dealer to show you the new Revere Stereo Camera and Viewer.
REVERE CAMERA CO., CHICAGO 16, ILL.

For a new adventure in photography . . .

Revere 33

STEREO CAMERA

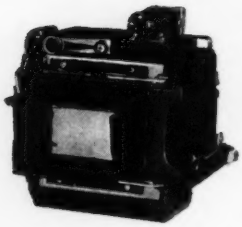
CAMERA—2 matched, coated 35mm f/3.5 REVERE WOLLENSAK AMATON lenses with REVERE WOLLENSAK RAPAX shutters; speeds ½ to 1/200; coupled focusing; internal synchro flash; superimposed image range-finder and viewer in camera head; double exposure preventive; single frame provision: level gauge. Inc. fed. tax **$174.50**

VIEWER—fine achromatic lenses; both focusing and interocular adjustments; built-in light; 3-color plastic design. **$18.50**

Like top professionals everywhere . . .

Constance Bannister

SWEARS BY



Ingenious

GRAFLOK BACK

allows widest choice of film and attachments offered by any camera!

Graflok Back—accepts an amazing variety of versatile attachments. Now standard equipment on all Graphics. Can also be bought separately and fitted to earlier models.
$13.95 up.

ACCEPTS ROLL FILM!

The 120 Roll Holder converts any size Graphic to low-cost roll film in a jiffy. Lightweight, with automatic film spacing and counter—dark slide permits removal from camera at any time! Available in two picture sizes—for eight 2¼ x 3¼ or twelve 2¼ x 2¼ prints. **From $18.95.**

PACEMAKER SPEED GRAPHIC (illustrated) — Precision-built, high-speed, all-purpose camera. Has focal plane shutter; ground glass focus; built-in flash synchronization; selector switch for front or rear shutters; coupled rangefinder (optional at extra cost); rising, shifting, tilting front; drop bed; and the versatile Graflok Back.
Sizes 2¼ x 3¼; 3¼ x 4¼; and 4 x 5. **From $215.80**

PACEMAKER CROWN GRAPHIC — Identical to the Speed Graphic, but without focal plane shutter.
From $174.15

CENTURY GRAPHIC (2¼ x 3¼) — Lowest priced of the famous Graphics—but with many of their prize-winning features. Including: synchro-shutter; ground glass focus; coated, color-corrected lens; and the Graflok Back. **Now Only $108**

Ask your dealer about time payments. Many offer terms as low as $2 per week!

Prices subject to change

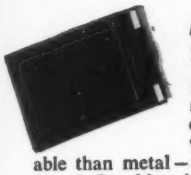
The famous Graflex Focal Plane Shutter . . .

(an exclusive feature of the Speed Graphic) is the only focal plane shutter which has passed the acid test of daily use by 93.7% of America's press photographers. The achievement of over 45 years' experience in building such mechanisms, it gives direct reading of settings and provides accurate, governed speeds to 1/1000th. Such proven accuracy is now more important than ever —especially when taking color!

Seen here with her faithful Pacemaker Speed Graphic, Constance Bannister is one of the greatest baby photographers ever to click a shutter on the pink-and-powdered world of the "Great Unwrinkled." Editors and advertising agencies everywhere (as well as proud parents) are always thirsting for more and more of her prize-winning pictures. For, no matter what the challenge, "Connie" and her Speed Graphic always come up with brilliant results.

Like most top professionals in *every* field of photography, from news and sports to scientific and portraiture—"Connie" swears by her Graphic because "it can literally go anywhere and do anything!" Handle a Graphic yourself and you'll see the reasons for this enthusiasm. For there's no other camera on the market which combines so successfully the four "musts" of prize-winning photography—speed, simplicity, ruggedness and versatility!

GRAPHIC VERSATILITY!



ACCEPTS SHEET FILM!

Revolutionary, new Riteway Holder—stronger than wood—less vulnerable than metal—*cannot* warp! For 4 x 5 Graphics, it's thinner, lighter and easier to use. Guarantees over-all picture sharpness. Features the spring-fingered light trap pioneered by Graflex. **$4.05.**

PICTURES ANY TIME!

The famous Graflite Flash fits almost every camera! Lets you shoot indoors; in bad weather . . . and improves shadow control even in sunshine. The answer to vexing lighting problems.

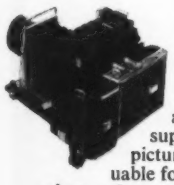
$22.75 up.

EXTRA SPEED FOR SEQUENCES!

The rapid-fire Grafmatic holds six sheets of monochrome or color film or both—and cycles in a flash to permit lightning change. Yet it is little thicker than an ordinary holder! 2¼ x 3¼ and 4 x 5. **$14.85 up.**

ENLARGEMENTS THROUGH YOUR GRAPHIC!

Graflarger, with Aristo Cold Grid Light, quickly converts your Graphic into a fine portable enlarger. Underwriters' Laboratories Approved. In all three Graphic sizes. **$35.00. Graflarger Stand $17.50** . . . superb for copying.



PICTURES IN A MINUTE!

Miracle Graphic Polaroid Back uses all your 4 x 5 Graphic's superb features to deliver pictures in a minute. Invaluable for industrial photographers, salesmen and artists—and for any occasion when immediate prints are needed. **$77.50.**

NEW LOW-COST GRAPHIC TRIPOD!

Weighs only 4¼ lbs.—packs away in a suitcase. Sliding centerpost obviates leg adjustment—can be reversed for "worm's-eye" shots. Panoraming tilt-top adjusts to any angle, with one-hand control.

$31.50.

(Junior model $19.95.)

THE SECRETS OF PRIZE-WINNING!

"Graphic-Graflex Photography" is a complete guide to prize-winning pictures, written by many famous authorities. Copiously illustrated with photographs and diagrams. Edited by Morgan and Lester.
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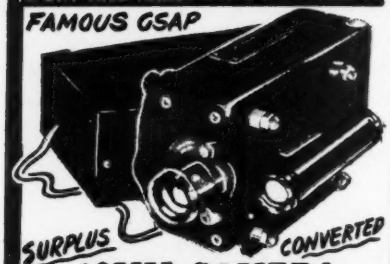

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16MM CAMERA

A modernized conversion of the famous "Gun Camera" still in use today by the Navy and the USAF. Now an ideal camera for the amateur or professional movie maker. The lens mount has been adapted to take all standard 16mm lenses (in C-mount). Uses regular Eastman (50 ft) magazines. Has easy adjustment for 3 SHUTTER SPEEDS – 16, 32 and 64 frames per second. Gives normal, semi-slow and slow motion. Requires no winding. Operates electrically & runs continuously on ordinary flashlight batteries (24 volts). Batteries are easily carried in box that clips to belt. Takes beautiful pictures in B&W or Full Color. Comes complete with a ZOOM rangefinder & battery box. 59.95 LESS LENS

FILM (50ft) B&W–$3.00 Batteries (set)–$1.79

ELGEET LENS – for camera above – One of the finest imported lenses on the market. Has focal length of 25mm, speed of f: 1.9 and full focusing mount. Ideal for indoor or outdoor use. $56.75

(credit terms available on camera & lens above)

NEW PHOTINA REFLEX CAMERA

Only 22.50 WITH CASE

One of the latest imports from a famous, German optical company. A compact, simplified camera everyone can use. Produces clear, sharp pictures in B and W or Full Color. Has a coated, Acromat, f: 9 lens with shutter speeds of B, 1/30 & 1/100 second. Will focus from 4½ feet to infinity. Shutter has f-stops of 9, 11 and 16. Film wind automatically cocks shutter, preventing double exposures. Has reflex focusing on ground glass with integral sports view finder. Depth of focus scale on lens barrel Visible exposure indicator. Sturdy, all metal body and built-in flash synchronizer. Takes standard No. 120 roll film.

2-WAY DARKROOM TELEPHONES

These handy, desk type telephones provide perfect, two-way communication from your darkroom, home, office, shop, etc., to any other point up to a DISTANCE OF 100 FEET. Precisely built to give a clear, audible tone. Signal bell can easily be heard. Has a "talk" and "ring" circuit. Each set consists of two Phones, ample Wire and complete hook-up instructions. Operates on ordinary flashlight batteries. Comes in lustrous, Blue enamel finish. . . 7.95 per set

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behind the scenes

news of the photo industry

Revere Buys Wollensak

News which hit the photo industry like a delayed-action bomb was the outright purchase of Wollensak Optical Co. by the Revere Camera Co. Purchase price was "somewhat more" than 1½ million dollars. The Revere Co., a top movie camera producer, has recently entered the still camera field with the Revere 33 stereo. The company also claims to be the largest seller of magnetic tape recorders, a fast-moving item in camera shops today. With the purchase of Wollensak Optical Co., Revere has taken a thousand-mile step forward in its growth.

Wollensak is a leading American manufacturer of lenses and shutters. It is a chief source of such items for many still and movie camera makers.

Plans announced for Wollensak by Sam Briskin, board chairman of Revere, and Edward Springer, who remains as president of Wollensak, are to keep Wollensak as a separate unit supplying its usual camera manufacturer and distributor customers. Speculation in the industry is whether purchase of Wollensak presages Revere's entry into the field with a full line of still cameras.

Gevacolor Processing

No matter who may claim that he can process Gevacolor Film, there is only one place it can be done properly . . . the Gevaert plant in Belgium. What's more, it's done free of charge, since the cost of processing is included in the original purchase price. This information comes from the Gevaert Co. of America, Inc., 423 West 55th St., New York 19, New York, American representatives of the Gevaert firm.

Gevacolor film is not sold in the U. S. But, if you have been abroad and brought back Gevacolor, send it to the American Gevaert Co. for processing. They will forward it to the Belgian plant, then return the processed film to you free of charge.

Camera News from Japan

Japanese prototypes of 35mm German miniatures and twin-lens reflexes are no longer news. But one of the latest cameras to be announced by a Japanese manufacturer is the first roof prism viewfinder 35mm camera to be made in Japan to come to our attention. It is the Mamiya Prismflex. Only information we have on the camera is that it will accept interchangeable lenses down to 40mm focal length, has a focal plane shutter to 1/1000 sec. and built-in sync. It is not expected to be available for 8 months.—THE END

When you want PROFESSIONAL results choose Meyer-Opticraft range finders and lenses

Hugo Meyer CAM-COUPLED RANGE FINDER for press cameras

"Tailor-made" to your lens to give precise synchronization *at every point.* Now $28.50 *no tax*

Hugo Meyer POCKET RANGEFINDER

For any still or movie camera that has a distance scale. $9.90 *no tax*

Hugo Meyer FIELD RANGEFINDER

Extreme precision measurement — 8 to 100 feet. Complete with leather case. $32.50 *no tax*

Hugo Meyer LENSES

To bring distant subjects up close — 1½" f2.7 Telephoto Cine lens for 8mm. cameras. $39.00 *no tax*

3" f2.8 Telephoto Cine Lens for 16mm. cameras. $58.00 *no tax*

To get extra speed for indoor movies — 1" f1.5 Kino Plasmat Lens for 16mm. cameras. $78.00 *incl. tax*

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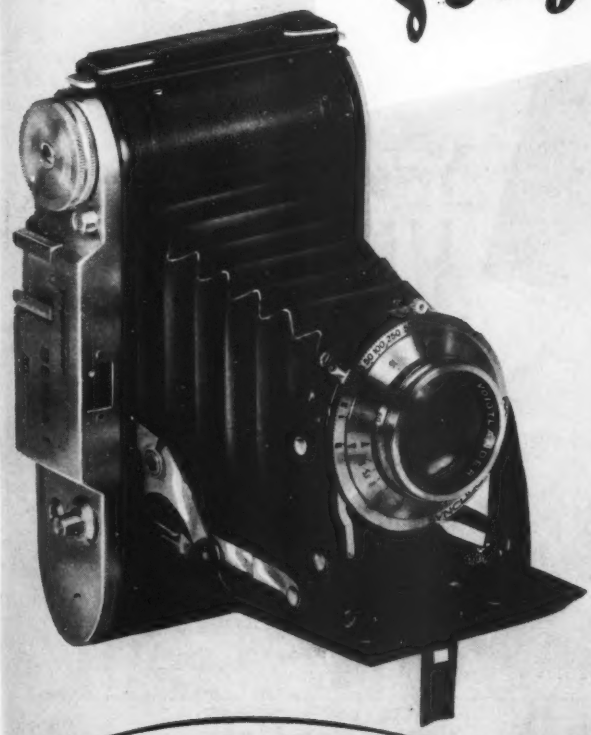
NOW FULLY SYNCHRONIZED....

Voigtländer



2¼ x 3¼

BESSA I

with the famous

VOIGTLANDER LENSES

enabling you to obtain a degree of definition, contrast and sparkling quality never before possible to attain.

With f4.5 Vaskar Lens
in Prontor Synchro S.V. Shutter

$59.50

With Color-Skopar f3.5 lens
in Prontor Synchro S.V. Shutter **$76.50**
Carrying Case **$9.50**

This marvelous value is the result of almost 200 years of "know-how" in making lenses and cameras. The Bessa I has many features found only in higher priced cameras such as:

- Built-in self-timer.
- Built-in flash synchronization.
- Eye-level viewfinder.
- Depth-of-field table on shutter.
- Double-exposure protection control.
- Provision to take pocket range finder.
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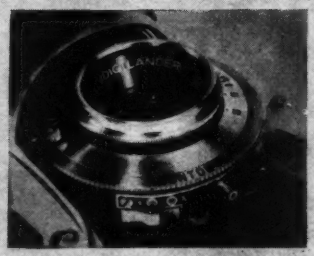

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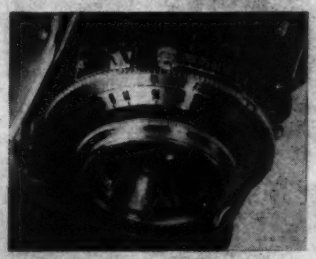

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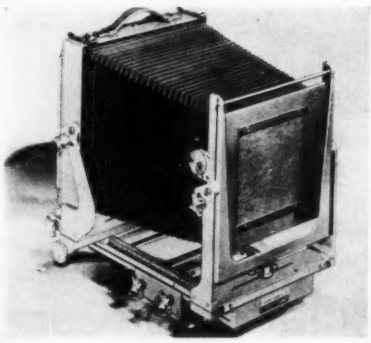

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(*Continued on page 30*)

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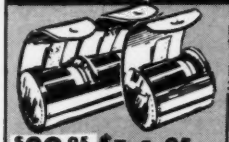

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In famous Prontor synchro shutter

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16mm, 100 ft. $7.49 ea.; 3 for $21.98 (Proc. incl.)
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FRESH, SAFETY, GUARANTEED **KODACHROME $14.98** Daylight Type, 27½ Ft.

35mm BULKFILM

50 ft. $25.98; 100 ft. $49.98 Processing (w.o. mounting) by Kodak at 25c per roll. *Shpg. Cost: 10c, 35c, 50c.*

PLUS X or PANATOMIC X or SUPER XX **$3.98**

100 ft. fresh film, 50 ft. $2.29 *Shipping Cost: 30c.*

Anscocolor, 27½ ft. $7.95

Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) $13.98; 100 ft. (+ 10 cart.) $25.95. *Shpg. Cost: 25c, 35c, 50c.*

35mm DAYLIGHT LOADER $4.95

including five cartridges

IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. LOADER, alone with 5 cartridges, $5.95 Sh. Wt. 4 lb.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $3.95 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase. *Cutter, alone, 98c*

FRESH TESTED **35mm KODAK NEG. COLOR 20 EXP. $2.98**

Film is fast (ASA 16), daylight type (uses Kodachrome conversion filters) and produces negatives in complimentary colors. From these, inexpensive b&w prints, color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with each set of mounted doubleframe color positive transparencies. 7 for $19.75. *An extra set of color slides is available any time at $1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at $3.50, three for $10.00. Shpg. Cost 5c per roll.*

FOR THE 8MM MOVIE FAN

Reg. $6.95. Save 57% MANSFIELD **CINE TITLER $2.95**

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles — an instruction booklet accompanies every titler. Shipping Weight 4 lbs. **Titler alone $4.64**

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Save $10.55 on complete Famous Make 4-piece **8MM EDITING OUTFIT $10.95**

A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? Shipping Weight 6 lbs.

Save on parts, too: Deluxe splicer, reg. $7.50—$4.95; Economy splicer, reg. $3.50 — $1.98; Deluxe rewind, reg. $7.50—$4.95

8MM PROJECTION EDITING VIEWER

$6.95 You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. Ship. Wt. 2 lbs.

Metal 8mm Reels & Cans
200 ft. sets—6 for $2.98
400 ft. sets—5 for $2.98
300 ft. sets—5 for $2.98

SUPER-DELUXE 8MM EDITOR

Projection Editing Viewer with bulb **$16.95** (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. Ship. Wgt. 6 lbs.

ACTION EDITING OUTFIT $29.95

If you'd spend 100% more, you wouldn't get a better buy than this 5 pc. outfit. 8mm action editing viewer, automatic drysplicer with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 1200 ft. capacity, plus a sturdy base — this 5 pc. outfit costs actually less than the lowest-priced action viewer would cost alone! Ship. Wt. 10 lbs.

ACTION VIEWER $19.95

A viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! Shipping Weight 4 lbs.

Titler, Action Viewer and Action Editing Outfit also available for 16mm at the same low prices!

Lowest Prices Ever! Portable, Crystal-Beaded **30 x 40 TRIPOD SCREEN $6.89**

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Wt.	Shpg.
30"x40"	6.89	10 lbs.	
40"x40"	8.19	11 lbs.	
37"x50"	9.64*	14 lbs.	
50"x50"	11.89*	15 lbs.	
52"x70"	24.95*		

** These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.*

3-D 35MM OUTFIT $4.95

Famous Kadex Stereo-Parallel (alone a $6.50 value) PLUS popular German all-metal stereo viewer which accommodates Realist or full 35mm size stereo pairs. Stereo Parallel is mounted on tripod and two shots, one on each side position of parallel, are taken, viewed in a stereo viewer, these shots provide the most perfect three-dimensional effect equaling that obtainable with the best stereo cameras. Works with any 35mm camera. *Shipping Cost 30c*

All Metal **STEREO-VIEWER** in lots of five **$1.95** ea.

This new German viewer shows clear, undistorted stereo, accommodates all standard size 4" x 1½" glasses and binders. Don't confuse this viewer with plastic or toy-like units: it has polished glass lenses. It is made to last a lifetime. *Shipping Cost 1, 25c; 5.50c* **$2.49 ea. 3 for $9.75**

METAL SNAKE CHAIN $1.95 post-paid

for Exakta, Praktica, Leica, Retina, Pony

Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost.

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All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked FREE must be requested at time of purchase!

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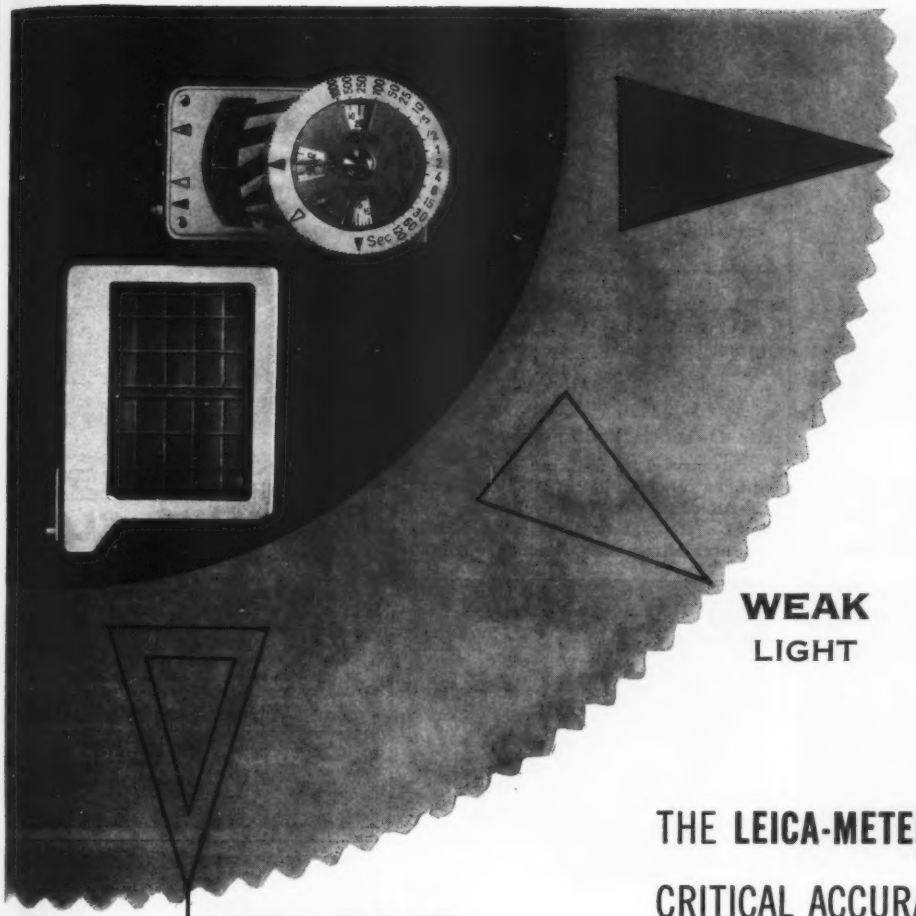


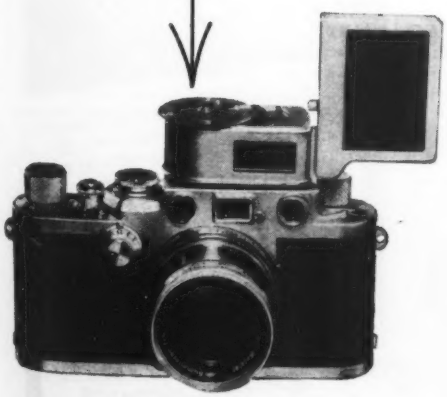
THE **LEICA-METER** GIVES YOU CRITICAL ACCURACY UNDER ALL LIGHT CONDITIONS

No other exposure meter is as simple to read and operate as the Leica-Meter. It's built with the same precision as your Leica and is just as compact. The built-in microammeter is spring loaded for maximum safety against shock.

Most important, the Leica-Meter performs with unfailing accuracy under any light conditions. The separate super-sensitive element—an exclusive feature—increases light sensitivity 16 times. This element is easily attached to the Leica-Meter when weak light conditions require its use.

The Leica-Meter may be hand held or mounted on the accessory clip of your Leica. A special shoe adapter for clips of other cameras is available.

Finished in satin chrome. The price is only **$24**. Leather cases for meter and super-sensitive element included. Now available at your franchised Leica dealer's.



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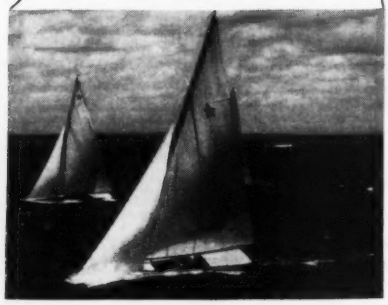

with an Elgeet 38mm f:2.5 Telephoto Lens

With an Elgeet 38mm f:2.5 telephoto lens on your 8MM camera distant action is blown up three times larger than with your normal lens. You can give a new thrill to your sports scenes, take candid close-ups of the children, magnify flowers and insects to fill the whole screen.

You get all the quality features you demand in this remarkable new Elgeet lens—depth-of-focus scale, heavy knurls for easy setting, full color-correction, hard-coating, and crisp, sharp definition. Price only $46.95. Ask your dealer to show you this and other Elgeet lenses for all makes of 8 and 16MM cameras.

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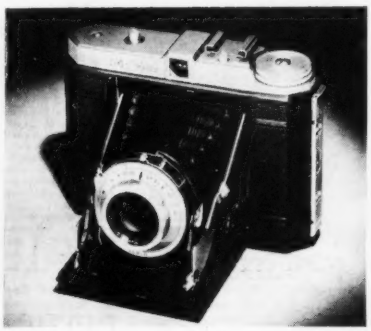
NEW PRODUCTS

(*Continued from page 26*)

double extension track for 31 in. extension, side shift on back for making two 5 x 8's, and 360 degree reversible back for making four 4 x 5's on an 8 x 10 plate. Lenses with focal lengths as short as 4 in. may be used. Structural parts are of aluminum, with knobs of aluminum and brass. Price, including 2 panels for four-way split back, less lens, $295 f.o.b. Chicago; 5 x 7 or 4 x 5 reducing backs, $35 each; carrying case, $24.50. For additional information write:
CALUMET MFG. CO.
2326 S. MICH. AVE., CHICAGO 16, ILL.

Life-O-Rama III Camera

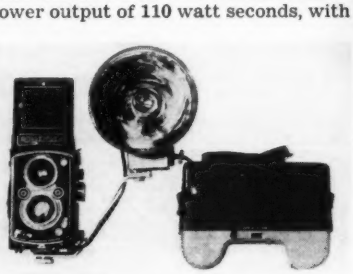
The new Life-O-Rama III folding camera takes 12 pictures 2¼ x 2¼ on 120 film. Made in Western Germany, it has a coated 75mm, f/3.5 Ennar lens in a sync shutter with speeds from 1/25



to 1/200 sec. Other features include: double exposure prevention, red dot zone focusing, shutter and diaphragm controls visible from above, 2 cable release sockets, and accessory shoe. Intentional double exposures can be made. Price, $29.95; flashgun, $7.95; leather case, $6. For additional information write:
LIFE-O-RAMA CAMERA CORP.
230 FIFTH AVE., NEW YORK 1, N. Y.

New Jen Electronic Flash Unit

The new Jen SuperStrobe is an AC or portable battery electronic flash unit. The manufacturer claims it has a power output of 110 watt seconds, with



a guide number of 55 for Kodachrome, 350 for Super XX with normal development, and 160 for Polaroid film. Flash duration is 1/1000 sec., with a recharging time of from 3 to 5 seconds.

(*Continued on page 34*)

ASK FOR THE REEL WITH THE "COMPCO CLIP"

No more groping for hidden slots! No more slipping of film on the take-up! The Compco Reel, with its exclusive, patented "Compco Clip" makes threading fast and foolproof, even in the dark! The leader slips smoothly into the "Compco Clip" . . . stays put for winding . . . yet slides out after unreeling! In all 8 mm and 16 mm sizes. Just ask your dealer for *"the reel with the Compco Clip!"*

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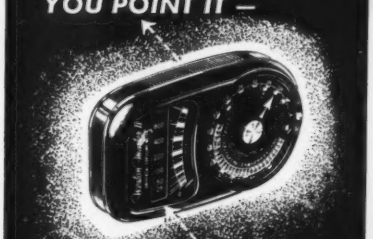

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view cameras

5x7 Deardorff, latest, $185.00. 8x10 Deardorff, latest, $249.00. 2x3 Rilex Press View, f4.5, $39.00. 5x7 Panorama camera, comp. w/gears, tripod, etc. $115.00. 4x5 Graphic View, all metal, f7.7 Ektar 8", w/case & tripod hd. $99.00. 5x7 Korona View, $39.50. 4x5 Nuevue, all metal, w/f4.5 135mm $49.50. 5x7 B & J, w/f6.3 Zeiss Kodak 8", w/case $69.50. 5x7 Grover View $59.00. 5x7 Seneca w/Wollensak lens $39.00. 5x7 Kodak Home Portrait camera, model 33, $39.00. 8x10 Century Studio camera $75.00. 8x10 EK View 2D with case, $75.00.

press cameras

4x5 Ann. Speed, rgf, f4.5 5¼" lens, case, $129.00. 3¼x4¼ Ann. Speed, f4.5, rgf, case, $119.00. 4x5 B&J Press, f4.5, cpl. rgf, $75.00. 3¼x4¼ Kalart Auto camera, f4.5 Raptar, $129.00. 4x5 B & J, box only, $35.00. 2¼x3¼ B & J, f4.5, rgf., $79.50. 4x5 Linhof Technika f4.5 Tessar 6", solenoid, flash, $139.00. 4x5 Linhof Technika w/f4.5 Xenar 6", 90mm Angulon, cam cpld., Graflex Solenoids, $295.00. 5x7 Linhof Technika, 12"-17"-25" Turner Reich Conv., reducing back, 6 holders, case, $295.00. 4x5 Voigt. Bergheil, f4.5 Scopar, H.M. rgf, Graph. back $79.00. 4x5 Busch, 5" Ektar, rgf, $109.00. 2¼x3¼ Busch, f4.5, rgf, 6 holders, case $99.00. 9x12 Ernemann Press Refl., f3.5 Ernon, speeds to 1/1500, $79.00. 3¼x4¼ Zeiss Favorit, f4.5 Tessar, $49.00. 4x5 Super Linhof Technika 6" f4.5 Xenar, 90mm Angulon, 10" Tele Optar, all coupled with solenoids, $485.00. 5x7 Speed Graphic Box only, $95.00. 4x5 Super Linhof Technika three lens outfit 135mm f3.8 Xenar, 90mm Angulon, 240mm f5.6 Tele-Xenar, all MX 1/400, Universal back, $575.00.

35mm cameras

Alpa Prism Reflex, f1.9 Xenon, $215.00. Alpa Prism Reflex, f2.9, $185.00. Robot, f2 Biotar, $99.00. Clarus, f2, $79.00. Kine Exakta, f2.9, $99.00. Nikon, f1.5 Nikor, $159.00. Sept, motor driven street camera $75.00. Nikon, box only $79.00. Kardon, box only $79.00. Canon, f1.9, w/case $129.00. Nicca, f3.5 Elmar, $69.50. Argus K, f4.5, $9.95. Argus A3, f4.5, $12.50. Karat, f4.5, 6 magazines, $17.50. Weltini, f2.8 Zeiss Tessar, rgf, $49.50. Vokar, f2.8, w/case, $35.00. Konica, f2.8, rgf., $49.00. Zeiss Tenax, f2 Sonnar, cpld rgf., w/case, $89.50. Zeiss Nettax, f2.8 Tessar, w/case, $89.50. Nooky for 90mm Elmar, $22.50. Univ. finder for Leica $27.50. Prismatic finder for Exakta $35.00. Kodak Ektra, f1.9, $195.00. Magazine for Ektra, $89.00; 90mm Ektar for Ektra, $75.00; 35mm f3.5 w/a Ektar for Ektra, $75.00; 35mm f2 Biotar for Ektra, $275.00; 135mm Ektar for Ektra, w/case $125.00. Contax II, f2, $129.00. Contax I, f3.5, $79.00. Contax II, f1.5, $159.00. 85mm f4 Triotar for Contax $59.00; 35mm f4.5 Orthometar for Contax, $79.00. Contax Bernotar w/Orienter, $39.50. Exakta VX, latest, f2 Biotar, $225.00. 58mm f2 Biotar for Exakta, $49.50; 75mm f1.5 Zeiss Biotar for Exakta $129.00; 35mm f2.5 Angenieux Retrofocus for Exakta, Leica, or Praktica, $79.00.

reflex cameras

4x4 Rollei, f3.5 Tessar, $69.00. Auto Rollei, f3.5, MX, $199.00. 2¼x2¼ Argoflex, f4.5, $29.50. 2¼x2¼ Flexarette, f3.5, $65.00.

2¼x2¼ Exakta outfit, f2.8 Tessar, Zeiss w/a, & f2 Xenon 125mm tele. ext. tubes, $299.00.

2¼x2¼ Ansco Reflex $89.00. Hasselblad, f2.8 Ektar, $325.00. 250mm Sonnar for Hasselblad $339.00; 135mm Ektar Tele for Hasselblad $160.00. Voigtlander focusing Brilliant, f3.5 Heliar, $39.50. 3¼x4¼ Graflex, f4.5 B & L, $39.50. 3¼x4¼ Graflex, f2.5 Cooke, $125.00. 3¼x4¼ Super D Graflex w/Ektar, $155.00. 4x5 Super D Graflex, Ektar, $169.00. 2¼x2¼ Noviflex f2.9 Xenar, $39.00. 2¼x2¼ Korelle Reflex f2.9, $45.00.

still cameras, miscellaneous

Zeiss Super Ikonta B, f2.8 Tessar, $99.00. Bantam Special, f2 Ektar, $89.00. Perfex f2, $59.00. Zeiss Super Ikonta C, f4.5 Tessar, $69.00. 120 Baldaxetta, f2.8, $49.00. Super Ikonta A, f3.5, $69.00. Pathfinder Polaroid, $179.00. Polaroid Copymaker, $49.50. 2¼x3¼ Devin, one shot color camera, f4.5, holders, rgf, case, $149.00. Kodak 3A, f6.3 Zeiss, $35.00. 9x12 Ica, f4.5 Tessar 6", $49.00. 6x9 Recomar, f4.5, 3 holders, FPA, & case $39.00. 6x9 Voigtlander, f4.5, 3 holders, FPA, $22.50. Medalist I, f3.5 Ektar, $79.50. Medalist II, f3.5, $165.00. Viewmaster Stereo $99.50. Voigtlander Rgf. Bessa, f3.5, $59.00. Super Foth Derby, rgf. f3.5, w/case $29.50. 16mm Minicord $79.00. 16mm Mikroma, w/case $39.50. 2¼x3¼ Plaubel Makina IIS f2.9 Anticomar, cpl. rangefinder, $119.00. 35mm Minolta f2.8 rangefinder, $59.00. New EK Tourist f4.5 1/800, $69.00. New EK Tourist f4.5 Kodamatic, $49.00. New EK Tourist f6.3 flash shutter, $29.00. Kodak 1A Rapid Rectilinear, $9.95. Kodak 1A Series III f6.3, $19.50. .

movie cameras

16mm Simplex Mag. f3 B&L, w/c, $29.50. 16mm B&H 141, Magazine, f2.7 Cooke, $69.00. 16mm Cine Kodak Mag., f1.9, $79.50. 16mm Kodak Model B, 100 ft. $29.50. 16mm B&H 70D, Turret, 3 lens outfit, $239.00. 16mm Victor, 100 ft, Model 3, $39.00. 16mm B&H 70, f3.5 Cooke, w/c, $42.50. 16mm Zeiss Movikon outfit, 3 lenses, w/c, $495.00. 16mm B&H 200 T, f1.9, $175.00. Bolex H-16 Turret, 2 lens outfit, $259.00. Bolex H-8 Turret, 2 lens outfit $225.00. 8mm B&H Sportster, f2.5, $39.00. 8mm Revere 55, f2.8, fadomatic, $45.00. 8mm Revere 99, Turret 3 lens outfit $99.00. 8mm Keystone Olympic f2.5, $59.00.

motion picture outfit

16mm Bell & Howell Professional outfit consists of: B&H 70H 400 ft. magazine, two B&H motors, one synchronous, one variable speed, two large Colortran Kits w/c for indoor lighting, $1100.00. Will sell as a unit or separately.

movie lenses

1" f1.9 Elgeet $29.50. 8mm 1½" f3.5 $8.95. 3" f2.5, focusing $34.50. 17mm f2.5, w/a, $29.50. 20mm f1.4 Zeiss Biotar "C" mt. $195.00.

lenses

B&L 5½" Tessar, 1c Betax f4.5, $29.50. 90mm f6.8 Leitmeyer, W.A., full synch, Prontor, $39.50. 16" Wollensak Varium f3.5, Studio shutter, $115.00. 360mm Zeiss Goerz Dagor, compound $225.00. 300mm f4.5 Zeiss Tessar, barrel, $139.00. 20" B&L Tessar f6.3, $225.00. 162mm f2.9 Cooke, barrel, for Graflex, $79.50. 12"-21"-28" Turner Reich Conv. f6.8, Ilex Acme, $99.00. 8½" Comm. Ektar f6.3, $79.50. 21cm Xenar f4.5, Ilex, $59.00 14" Goerz Gotar barrel, $99.00. 18cm f4.5 Zeiss Tessar, focusing mount, $39.00. 12" Gundlach Radar, f4.5 Betax, $99.00. 6" Leitz f6.3 in Ilex, $39.00. 10" f7 Cooke Telar, Compur, $42.50. 7¼" f4.5 Hugo Meyer, Ilex, $65.00. 16" f5.6 Tele Hexar, $59.00. 8" f5.6 Tele Optar, Graphex, $79.50. 12cm f3.5 Zeiss Tessar, Foc. Mount, $42.00. 10½-18-24" Turner Reich Conv. f6.8, Ilex Acme, $79.00. 6½" f6.8 Goerz Dagor in shutter, $39.00. 6" f6.8 Goerz Dagor, Compur, $59.00. 4¾ Goerz Dagor f6.8 shutter, $35.00. 7½-11-14" Turner Reich Conv. Rapax, $76.00. 135mm f4.5 Zeiss Tessar, Compur, $27.50. 7½" f4.5 Ilex Paragon, Barrel, $29.50. 12cm f2 Xenon, Barrel, $75.00. 6½" f3.5 Xenar, Compur w/solenoid, $59.00. 135mm f4.5 Agfa Solinar, Compur, $29.00. Plaubel Makina Tele Makinar, latest, $99.00. 73mm w/a Orthar for Plaubel, $59.00. 180mm f2.8 Sonnar w/Flectoscope & case for Contax, $375.00. 135mm f4 Triotar for Exakta, $59.50. 58mm f2 Zeiss Biotar for Exakta, $59.00. 105mm Steinheil Telepar f4.5 for Exakta, $32.50. 35mm f3.5 Retrofocus w/a, for Exakta, Leica, Contax S, $75.00. 135mm f3.8 Serenar, cpld for Leica, $54.00. 73mm f1.9 Hektor, cpld for Leica, $99.00. 14" f6 Wollensak for 8x10 in Studio shutter, $35.00. 180mm Tele-Megor f3.5 for Primar-reflex, $89.50. 105mm Zeiss Tessar f3.5 Compur, $29.50. 4⅜ B&L Tessar 1C f4.5, $27.50. 80mm Xenon f2 coupled to Leica, $69.00. 7" f2.5 Aero Ektar, $89.00. 7"-9"-11" Symmar f6.8 Compur rapid, MX syn., $89.50. 12" f6.8 Goerz Dagor barrel, $109.00. Goerz VIIA Focusing attachment with 3" Tele-lens, $29.50.

projectors

8mm Keystone Model K68, 750W w/case, $82.50. 8mm Brownie Proj. $32.50. 8mm B&H 221, $78.50. 8mm Craig Editor, $29.50. 16mm Ampro Imperial, $145.00. 16mm B&H Model 57, $89.00. 16mm B&H Viewer $19.50. 16mm Keystone K161 750W, $119.00. 16mm RCA Sound Projector, 12" Spkr. $149.00. 16mm Kodak FS10 Sound 17" Speaker, $175.00. 35mm SVE Model DD, $19.50. 2¼x2¼ GoldE Reflex, 300 w. $59.00. 35mm SVE Model AK, 300 w. w/c, $27.00. 35mm Kodaslide A, $17.50. 35mm SVE Model CC, $19.50, 35mm LaBelle Auto., 300 w, $49.50. 35mm TDC Showpak w/blower & case, $42.50. 35mm GoldE 300 watt, incl. GoldE automatic changer w/case, $69.50. GoldE Aut. Changer separately, $19.00.

enlargers and lenses

35mm 2¼x3¼ Testrite f4.5, $35.00. 35mm to 2¼x2¼ Rajah, condenser, $32.50. 35mm to 2¼x2¼ Autofocus M&W f4.5, $69.00. 35mm Omega A, $69.00. 2¼x3¼ to 4x5 Printex, condenser, f4.5, $89.50. 2¼x3¼ to 4x5 Testrite, f4.5, $59.50. 35mm to 2¼x2¼ Auto Veigel w/f4.5, $125.00. 35mm to 2¼x3¼ Solar Autofocus f4.5, $69.50. 35mm to 2¼x3¼ Solar, $39.50. 5x7 Solar 8½" f4.5, $99.50. 35mm Leica Focomat, $89.00. 35mm Kodak Portable enlg. w/lens $49.50. 4x5 Kodak Precision, f4.5, $89.00. 5x7 Solar Condenser, heavy duty model, $99.00. 5¼" f4.5 Enl. lens, click stops, $19.50. 2" f4.5 Schneider enl. lens, $15.00. 6½" f4.5 EK enl. lens, $18.50. 48mm f4.5 B&L Micro enl. Tessar, $39.00. 4x5 Omega D2 latest, $135.00.

miscellaneous

Amglo Strobe, 2 lite, 100w Sec., $69.00. Wilcox P2 strobe, $79.50. Sunlite, latest, $59.00. Thalhammer heavy duty tripod head, $7.95. Rebikoff Color Temp. meter, $35.00. Kelvilux Color Temp. meter, $44.50. Weston 819 Cine meter w/case $6.95. Dejur meter 5A w/case, $7.95. Pocket rgf., $1.00. Leudi Exp. meter w/case, $.99. 35mm to 616 Roll tank Plano, $1.95. Curtis Color Printer, $49.50. Albert Thermosealer, $5.95. Webcor Wire Recorder, $39.50. Astrasonic Combo wire Rec., radio, disk player, $99.00. Ampro Tape Rec. $79.50. Califone Univ. Transcript on player, $25.00. Webcor Tape Recorder, latest, $149.00. Tourist Kodachrome adapter kit, $9.95. Medalist accessory back, $27.50. Linhof Studio elevator tripod, $99.00. K-21 Aerial Camera f2.5, 7" Ektar, $99.00. Stereo Realist deluxe Viewer, $14.95. Magazine for Hasselblad, $69.50. 30x40 Beaded Dalite Screen on Stand, $8.95. 8x10 ft. Screen Dalite with elevator stand, $85.00. 16mm Pathe Titler, $29.50. EK All Metal Professional Tripod, $49.50. Bruneau Tripod, $29.50. New 8-16mm Craig Splicer and Rewind Set, $17.50. EK Kodaslide Table Viewer 4X, $37.50. EK Kodaslide Table Viewer 8X w/c, $89.00. New Quick-set Sr. Elevator Tripod, $32.50. New Star-D Tripod W/head 3 sect., $11.95. New Imported German Photo-electric Exposure meter w/c, $9.95.

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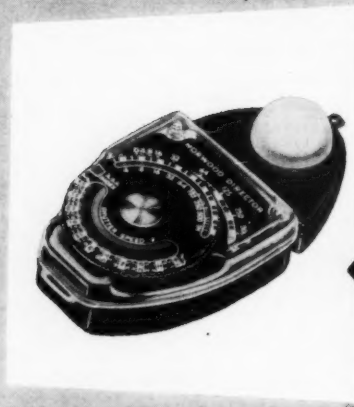

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NEW PRODUCTS

(*Continued from page 30*)

An 8-foot cable which connects to the flash head is contained in the unit's case, and pulls out to the desired length. Also featured is a ready light which indicates to what degree the capacitors are charged. Other features include: chrome-plated aluminum flash head, polished reflector, and provision for elimination of accidental shock. The flash head may be mounted and used with cameras by means of the standard Jen B-C Pocket flashgun accessories. The unit uses two 225-volt dry batteries said to provide 3000 flashes per set. Price, including shutter cable, accessory clip or bracket, model EC with AC power pack and battery pack, less batteries, $138.90; model EA with AC power pack only, $130.90; model EB with battery pack only, less batteries, $118.50. For additional information write:
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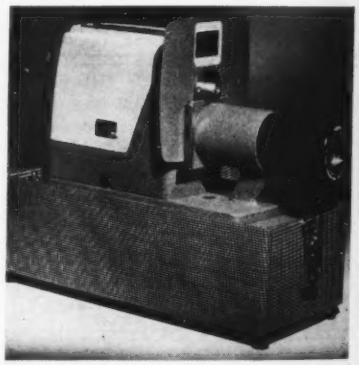

can also be used, with an accessory carrier. The projector has a coated Argus 4 in., f/3.5 lens, three condensers, and a heat absorbing lens. Other features include: fingertip tilt adjustment, and rotary slide carrier. Slides are inserted right side up, and are partially ejected after showing. The carrier remains in place with the case cover on. Lamphousing construction is of die-cast metal. Price, complete with carrying case, $49.95; film strip carrier, $4.25. For more information write:
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(*Continued on page 36*)

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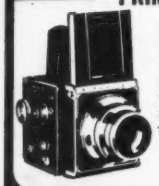

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Vitessa f2	159.50	99.50
Kodak Ektra, f2. Ektar	485.00	199.50
Exa f3.5 Tessar	119.50	79.95
Contax II f.2		119.00
Contax III f.2		129.00
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Keystone 8mm Roll, f2.5	78.00	59.50

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Revere Mag., f2.5	157.00	69.50
Bell & Howell 200T, f1.9	259.95	189.50
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4 x 5 Graflex Super D 7½" f.56		178.95
3¼ x 4¼ Kalart Complete	485.00	139.50

NEW

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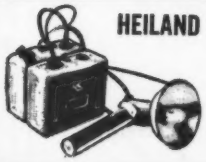

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Complete with battery powerpack. Reg. $149.50... $79.95*

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Touch focusing—synchro for flash—all metal body—body release—satin chrome finish—f/2.9 lens, speeds up to 1/200 second. Reg. $44.00

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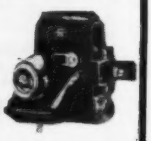

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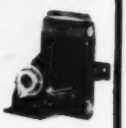
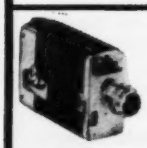


Brand New



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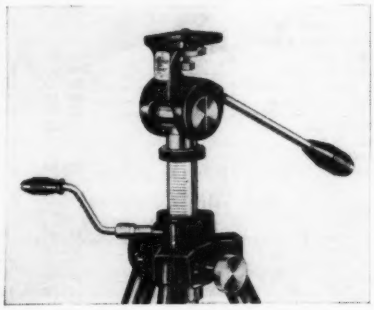
NEW PRODUCTS

(*Continued from page 34*)

maximum correction, and that optimum image quality is reached at the relatively large opening of f/4. It has click stops, is more compact than the Summitar, and is coated on all glass to air surfaces. The lens is available separately, or as standard equipment on the Leica. Price of lens only, $183. For more information write:
E. LEITZ, INC.
468 FOURTH AVE., NEW YORK 16, N. Y.

New Quick-Set Tripods

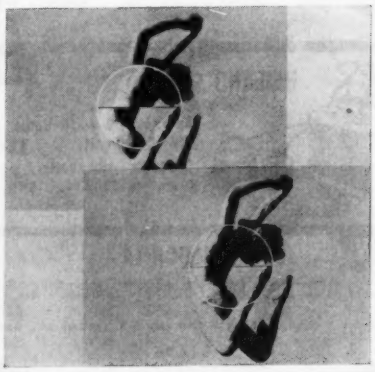
The new Quick-Set "Husky" and "Champ" tripods are improved versions of the former Senior and Junior models, respectively. Although the price is still the same, the new tripods



are said to be more durable and attractive. They now have a wear and corrosion-proof anodized finish on both bright and black parts, plus a new satin-smooth surface. For additional information write:
QUICK-SET, INC.
8121 CENTRAL PARK AVE., STOKIE, ILL.

Exakta Penta Prism Rangefinder

The Exakta VX camera is now available with a Penta Prism incorporating a coupled rangefinder. The new addition consists of a ground glass with two center prisms, each in the shape



of a half circle, and replaces the regular Penta Prism ground glass. This provides a double method of eye-level focusing: The image can be focused by aligning the two center prisms, as well as directly on the ground glass.

(*Continued on page 38*)

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With its simplicity, direct-reading and easy one-hand operation, the
ZEISS IKON
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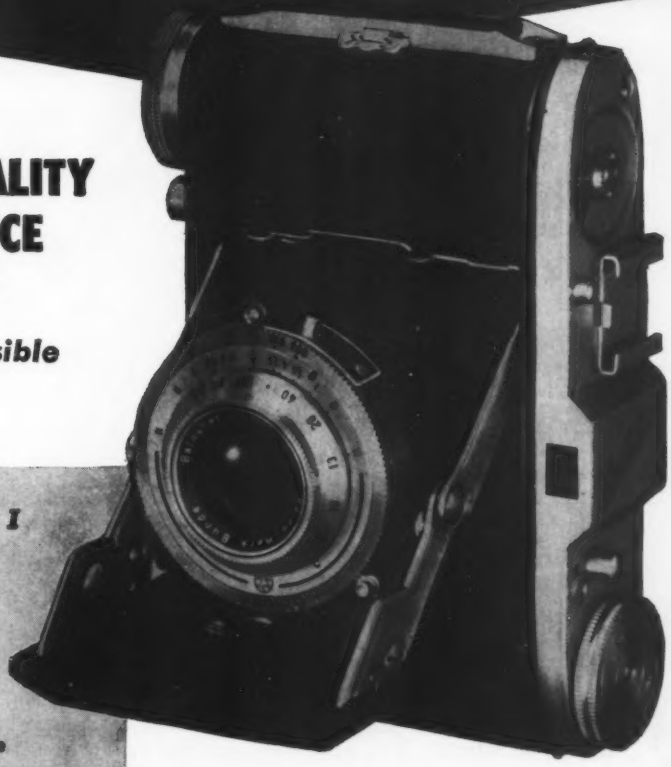

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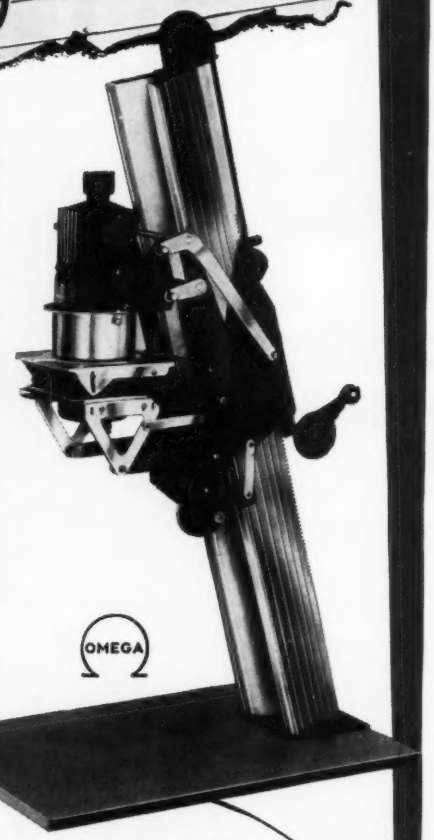

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City_____ Zone____ State_____
My camera and negative size_____

NEW PRODUCTS

(*Continued from page 36*)

When using the rangefinder, the image is in focus when the two portions of the image in the half circles are in line; if the image is out of focus, they are out of line. Depth of field can be viewed as usual on the ground glass.

The rangefinder will be available as a separate accessory in the near future, either alone for installation by Penta Prism owners, or as an integral part of a Penta Prism. Price of rangefinder alone, $35; complete with Penta Prism, $85; Exakta VX with 58mm, f/2 Biotar lens and rangefinder installed in Penta Prism, $400. For additional information write:

EXAKTA CAMERA CO.
46 W. 29 ST., NEW YORK 1, N. Y.

Skan Exposure Meters

Two newly designed models of the Skan photo-electric exposure meter are now available. The Quick (illustrated), for reflected light readings, features two methods of operation. For

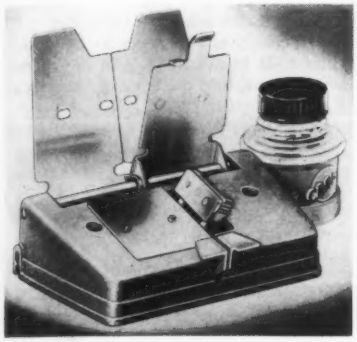
instant reading, the front of the meter (above, left) has a table which works in conjunction with interchangeable slides provided for use with the eight most popular film speeds. There is also a computer dial on the back (above, right) with ASA indexes from .8 to 800, stops from f/1 to f/64, and shutter speeds from 1/1000 to 16 sec. Other features include: computer markings for all movie speeds, and tipped-down cell to eliminate sky light from the readings. Finish is gray, black and red, with bright metal trim.

The second new model, the View-Finder, provides both reflected and incident light readings. Its computer dial has ASA indexes from .3 to 800, stops from f/1 to f/45, shutter speeds from 1/1200 to 120 seconds, and special markings for movie speeds. The meter also has a built-in viewfinder for aiming at the center of interest, snap-in incident light attachment, twin scales for normal and low light readings, and provision for pre-computing movie exposures. The plastic body is trimmed in chrome, black and red. Prices, complete with neck cord and plastic gift

case: Quick model, $17.50; View-Finder model, including incident light attachment, $24.50. Case for either model, $1.95. For more information write:
G-M LABORATORIES, INC.
4300 N. KNOX AVE., CHICAGO 41, ILL.

Craig Master Splicer

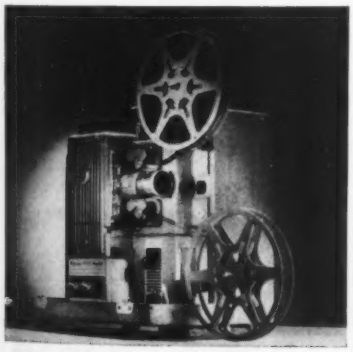
All 8 and 16mm movie film, sound or silent, can be spliced in the new Craig Master splicer. An adjustable scraper, said to remove emulsion smoothly and quickly, is recessed in the base when not in use. It can be replaced when necessary. Other features include: double plates for holding each



half of film, accurately aligned film locating pins, and cement bottle holder which attaches to either side of splicer. All exposed parts are made of stainless steel. Price with bottle holder, $9.95. For more information write:
KALART CO., INC.
HULTENIUS ST., PLAINVILLE, CONN.

Kodascope Royal 16mm Projector

The Kodascope Royal in a new 750-watt 16mm silent movie projector. It requires no lubrication. Power drive for the folding reel arms is supplied by nylon gears. The lens is a coated 2 in., f/1.6 Kodak Projection Ektanon.

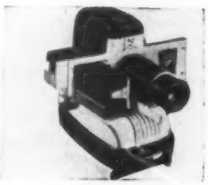


Other features include: simple threading, reverse, special receptacle for plugging in room lights, and variable speed control. The shutter apertures automatically close at slow speeds to protect the film from damage. The controls are located on the operator's

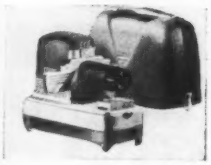
(*Continued on page 40*)

TDC Gift Certificate Assures Extra Projection Enjoyment!

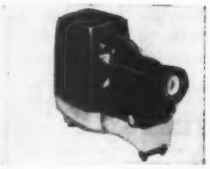
Photo dealers report that color slide fans everywhere are thrilled with the extra fun their purchase of a TDC Slide Projector brings them! Not only do you enjoy easier, more brilliant, cooler projection with TDC, but the $5 TDC Gift Certificate—offered with each TDC Projector you purchase from now until August 31, 1953—you can add those TDC accessories which mean more projection pleasure and convenience. Use your $5 TDC Gift Certificate to buy famous TDC PRESTOMOUNTS, TDC SELECTRAYS, SELECTRAY Cases, auxiliary slide changers, or TDC's airplane luggage type projector cases. You'll be happy you made TDC your choice!



TDC MAINLINER "300"—300-watt brilliance with powerful built-in blower. Coated 5" f/3.5 *anastigmat* lens in helical focusing mount. Positive micro-tilt adjustment. With Semimatic changer as shown, unmatched at its price, $62.50*



TDC ShowPak "300"—Built-in blower cooling system, built-in slide file . . . and built-into its own sturdy yet lightweight metal case! Coated 5" *anastigmat* lens, 300-watt illumination. Complete with case. $54.50*



TDC HEADLINER—Economy priced quality! Built-in blower cooling, 5" coated *anastigmat* lens, 200-watt illumination, luxurious ruby red and grey finish. A great value at $37.50*

TDC DELUXE MODEL "D"—Specially aligned 300-watt lamp, 5" f/3.5 coated *anastigmat* lens, Venturi-type blower cooling, exclusive roller-bearing focus. With SELECTRON-Semimatic slide changer. $69.50*

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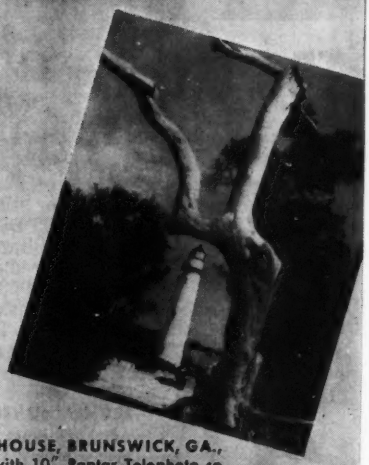
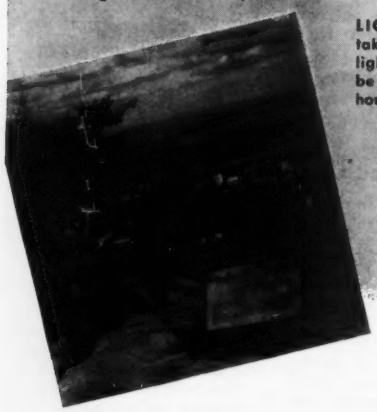
says Louis C. Williams, well-known commercial photographer

CANAL STREET, NEW ORLEANS, taken at night with 90mm Wide Angle Raptar. Wide Angle lens was used in order to get more of city and skyline than is possible with a normal lens.

STATUE OF WILL ROGERS taken at Claremore Memorial with 90mm Wide Angle Raptar. Full statue framed in archway can be made only with wide angle because of space limitations.



LIGHTHOUSE, BRUNSWICK, GA., taken with 10" Raptar Telephoto so lighthouse (main interest point) could be enlarged. With normal lens lighthouse would be half this size.



CHATTANOOGA taken with a 15" Telephoto Raptar 200 feet from sign. Telephoto lens gives detail to foreground sign as well as bringing distant objects up close.

"All of the lenses I use on my cameras are Wollensak Raptars. They are all mounted in Rapax shutters. I have found Wollensak Raptars so satisfactory that I have not been tempted to use any other kind."

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OPTICAL COMPANY, ROCHESTER 21, N. Y.

NEW PRODUCTS

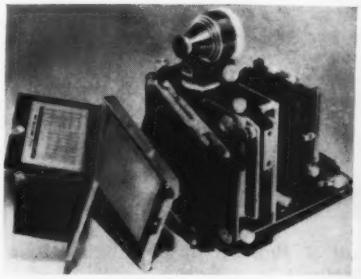
(*Continued from page 39*)

side for easy operation. Available as accessories are 3 in., f/2 and 4 in., f/2.5 lenses. The 750-watt lamp can be replaced by a 1000-watt lamp for longer projector to screen distances or greater screen brilliance. Price of Kodascope Royal projector, including carrying case, $245. For additional information write:

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

Universal Back For Linhof 4 x 5

A new Universal Back with Ektalite Field Lens for the Linhof 4 x 5 Super Technika, has recently been announced. It is standard equipment on new cameras, and is also available as a

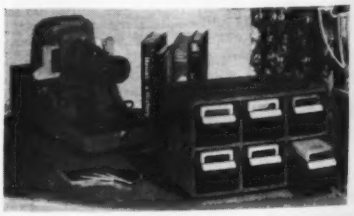


separate accessory. The new back permits the use of all types of cut film, plate, and roll film holders; film pack adapters, Polaroid back, enlarging attachment, and other accessories. The unit replaces the regular focusing panel, locks accessories in place by means of oblique slide locks, and incorporates a Kodak Ektalite Field Lens for brilliant edge-to-edge ground glass image. Other features include: folding leather focusing hood hinged on one side to permit critical focusing with magnifier, and built-in depth of field table. Price, $65. For additional information write:

KLING PHOTO CORP.
235 FOURTH AVE., NEW YORK 3, N. Y.

GoldE Reflex Cases and Files

New GoldE Reflex cases and files, for storing all types of 2¼ x 2¼ slides, parallel the popular GoldE Index



Group for 2 x 2 slides. The cases hold the new warp-proof slide files designed to be used with a special Reflex Changer which will soon be announced. Available in either three or six drawer mod-

(*Continued on page 101*)

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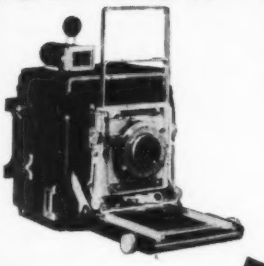

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	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5¼"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5¼"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5¼"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5¼"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Schneider Xenar 6"	369.00	324.00
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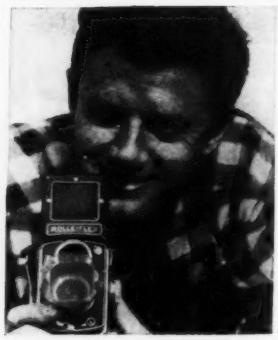
I like the sunlight



SAYS PETER GOWLAND . . . If I had lived a thousand years or so ago, I'd probably have been a sun-worshiper. I enjoy shooting pictures in the greatest of all light mediums—and luckily for me, the majority of those who buy my pictures seem to favor sunlight, too. Magazine editors, for example, want summer pictures taken in mid-winter because they work months ahead of their publication dates. Calendar buyers want brilliant color, blue sky—sunlight!

Most of my pictures feature pretty girls, figures and faces. I've found that the crisp quality of sunlight flatters and accentuates the contours of the body. Psychologically, sunlight is associated in the minds of most people as a happy, warm light. Therefore as a source of illumination for a carefree, "zest of living" type of picture, it has no equal.

One of the most satisfying things about sunlight is its constancy. By following a few printed instructions, any camera owner can expose either black-and-white

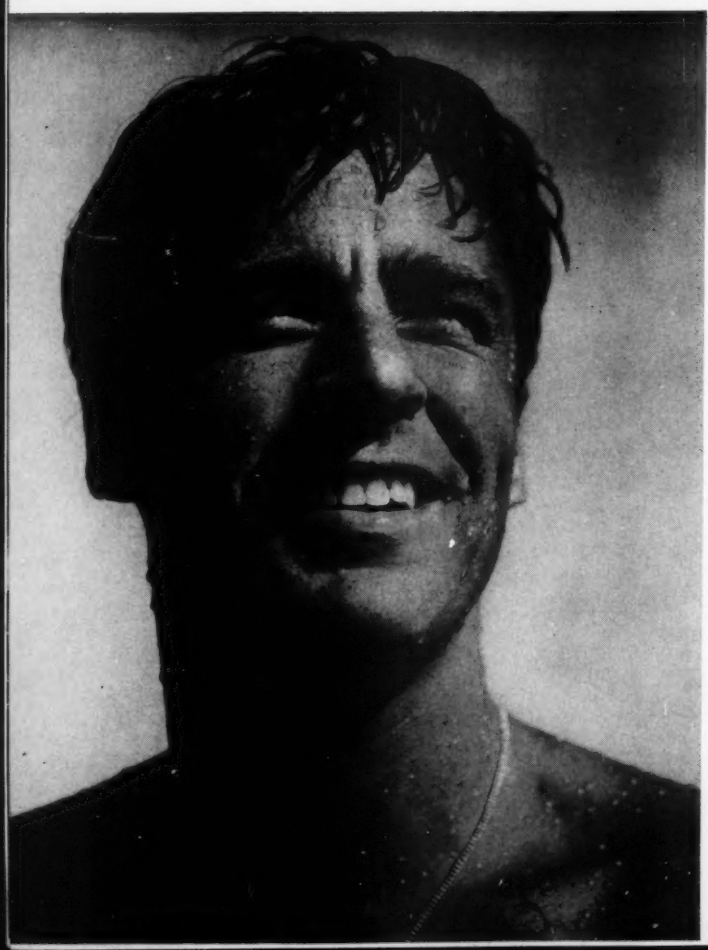
"The mood of a sunlight picture is warmth and happiness," says Gowland. Rolleiflex, Super-XX, 1/500 sec. at f/5.6.

I'll take the shade

SAYS BOB WILLOUGHBY . . . I like the delicate modeling, the naturalness, and the softer effects that shade light gives my pictures. Perhaps it is a good thing I do like soft light because in shooting magazine assignments on a tight time schedule, I have to photograph my subjects when they are available. If I am allowed ten minutes between their appointments and it is raining—I still have to get the pictures. Since flash seldom lends itself to depicting the kind of mood and personality I want in a picture, I prefer the light available wherever the pictures are to be made.

Indoors, the available light may be the room or stage lights, but more often it is daylight coming through the window. Given a choice between sunlight and open shade outdoors, I usually head for the shade. Aside from esthetic reasons for liking pictures made in soft light, I find that shade offers certain physical advantages that can't be duplicated in harsh light. Since the subject is illumi-

"The expression, mood, and gray tones in this twilight shot would be lost in the sunlight," says Bob Willoughby.



PETER GOWLAND . . .

or color film in sunlight with confidence. There is a reason why the only directions the film manufacturers provide for shade pictures are based upon "open shade" conditions where the subject is lighted by a wide expanse of unobstructed sky. Unlike sunlight, which often permits shooting at the same basic exposure for hours at a time, shade light must be checked constantly with an exposure meter. A correct exposure depends not only upon the degree of shade, but also upon other variables, including the amount and kind of reflected light which is illuminating a subject. These variables mean that the camera's diaphragm opening, shutter speed—or both—require frequent readjustment. Without a meter, the person who does much shooting in the shade is likely to receive "A's For Effort" instead of pictures.

Some photographers feel that sunlight is too hard and contrasty for portraiture. I agree with this—but with certain reservations. Just as shade can help convey a feeling or mood, bright highlights and deep shadows can emphasize what a photographer is trying to say about his subject. I chose direct sunlight in making the outdoor portrait of Peter Lawford (*bottom, left*), for example, because I wanted glistening highlights and deep shadows to emphasize the strength and character I saw in him. If you visualize this same picture illuminated by soft, diffused light, I think you will agree with me that sunlight can be the *ideal* masculine light!

The fact that the sun is often excellent for shooting closeups of men doesn't mean that it is equally good for shooting closeups of women. The same light that flatters the lines of a girl's figure in a full length pose can be murderous if used for a closeup of her face. This is especially true around noon when the sun is overhead and casts hard, inky shadows under the eyes, nose, and chin.

Given a choice of the time of day in which to shoot, I naturally prefer early morning or late afternoon hours when the sunlight is less intense and easier for the subject to face. Unfortunately, my assignments often require that I shoot pictures all day long. When the angle of the sun creates problems in the way of

The constancy of sunlight makes it possible to shoot for hours with the same basic exposure. Beach shot, *above left*, was one of many shot at 1/250 second, f/8, without a filter. Rolleiflex.

◁ The bright highlights and hard shadows of sunlight accentuate strength and character in outdoor closeups of men. The exposure in this case was 1/100 second at f/16, Super-XX film.

Young lovers, *above*, were partly in shade, partly in sunlight. 1/50 sec. at f/6.3. Printed on Varigam paper. Daylight from a window was the only illumination for portrait, *below*. Rollei exposure was 1/25 second at f/4.

BOB WILLOUGHBY . . .

nated by diffused light coming from all sides, he can be photographed from almost any angle. As for squinted eyes or mutilating shadows—the bane of the photographer who uses light concentrated from a single source and direction—these are virtually non-existent in the shade.

On a sunny day, the open shade beneath a tree or on an open porch is surprisingly bright. Under these conditions, there is enough latitude of exposure in black-and-white film for shooting at snapshot speeds (about 1/30 second at f/11 to f/16). Those who don't mind using a tripod to steady the camera for longer exposures, or those who like the softer background effect that results from using large diaphragm openings, can work in the shade even when the light is relatively poor. My own work, however, often calls for shooting under circumstances where a tripod would be impractical, or where a wide open diaphragm is not always desirable. Thus in order to get good negatives under difficult shooting conditions, I have had to evolve a way of increasing my film speed.

Most of my pictures shot in *poor light* are now exposed at a film speed of 800 Weston on Super-XX. After trying all the super-developers on the

squinted eyes or harsh shadows, I simply turn the subject away from the sun (so she won't have to squint), and use either natural reflectors, artificial reflectors, or flash, to illuminate the shadows.

Natural reflectors are available everywhere. If we are working in the surf, I have the girl face away from the sun. Then I wait until there is foam around her feet before I trip the shutter. The bright—yet soft—light reflected from the foam is everything I could ask for.

When I am working near buildings, I often ask a girl to face the building with her back to the sun. The sun then acts as a powerful backlight which highlights the hair and outlines the figure. The wall of the building serves as a gigantic reflector which illuminates the shadow areas with light which is bright enough to shoot by, but not intense enough to cause a squint.

The thing to remember when using this technique is to base the exposure on the subject's *shadow areas.* This means that the highlights will be overexposed—but pleasingly so because

Sidelighting from late afternoon sun is reflected by bale of straw. Rolleiflex camera, Super-XX, 1/500 sec., f/8.

This natural light portrait was shot on a drizzly day at 800 Weston (see text). Exposure: 1/50 second at f/5.6.

BOB WILLOUGHBY . . .

market, I finally returned to my old standby, D-76. In addition to being available, D-76 is inexpensive, comes already mixed, and is always consistent. After making dozens of tests with D-76 and Super-XX, I found that 800 Weston was as high as I could go without running into excessive contrast. After exposing a roll of film at 800 Weston, I developed it in a tank for 18 minutes at about 80 degrees. If you decide to try this technique someday, you can use these figures as a springboard—but remember that there are so many variables involved that each photographer must work out his own technique based upon the equipment he uses and what he has learned from previous experiments.

Speaking of developers, let me add a word of caution about using any developer at tempera-

Direct sunlight accentuates and flatters the lines of the figure. In this picture, reflected light from sand and surf softened the deeper shadows. The Rolleiflex exposure was 1/250 second at f/8, on Super-XX film.

PETER GOWLAND . . .

they consist mostly of small highlights in the hair and narrow lines of highlight around the figure—both of which help separate the subject from the background.

Since my methods of using artificial (foil-covered) reflectors in sunlight were discussed in the June issue of MODERN (*A Reflector Makes The Difference*), we'll skip directly to the problem of using flash to illuminate the shadow side of a subject who faces away from the sun.

Finding the correct ratio between sun and flash is quite simple. Here is how I go about it: First, I decide what daylight exposure I would normally use for a picture —say 1/250 second at f/11 for a beach scene. Next, I check the guide number for the type of flash I am using (this information is furnished on each carton of flashbulbs). Let's suppose the guide number for the flashbulb to be used is 110. To find the exact balance between flash and sunlight, we divide the guide number (110) by the f/stop number (f/11). Since 11 goes into 110 a total of *ten* times, locating the flash ten feet from the subject will balance the amount of light from the flash against the light from the sun.

While the light from the flash and that from the sun are balanced at this point, for actual shooting purposes we will probably want the sunlight to be stronger than the light illuminating the near (shadow) side of the subject. I usually try to have the shadow side of a subject illuminated by only about half as much light as the side next to the sun. There are several ways in which the illumination a subject receives from the flash can be reduced.

If you don't happen to have a diffusion shield designed to cut the amount of light from a flashbulb in half, you can divide your guide number by the next f/stop larger than your original exposure called for. In the example above, the next f/stop larger than f/11 is f/8. By dividing the guide number (110) by 8, you obtain a flash-to-subject distance of 13 feet, 9 inches. At this distance your subject receives only half as much light from the flash as he would receive at 10 feet.

In lieu of moving the flash further away, you can decrease your aperture opening one full stop (*Continued on page 100*)

BOB WILLOUGHBY . . .

tures above the usual 68 to 70 degrees. If you develop at 80° but fail to make adjustments in the temperatures of your other processing solutions, the film will expand and contract in such a way as to produce excessive grain, frilling, reticulation—or a combination of all three of them. Depending upon the temperature of the final *wash water*, I graduate the temperatures of various solutions in equal steps up to the developer. If, for example, the wash water is 65 degrees, I use hypo at 70 degrees, the stop bath at 75 degrees, and the developer at 80 degrees.

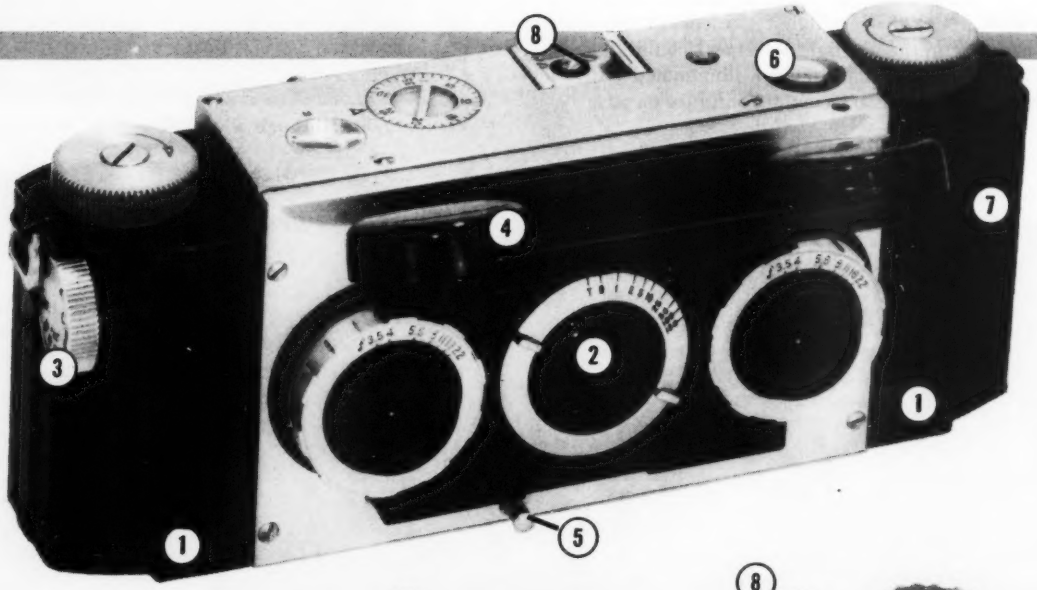
By using this extra film speed when I need it, and by sticking to small, handheld cameras (a Rolleiflex and a Nikon with a Nikkor wide-angle f/2.5 lens), I can move about as freely in the low light levels as I could in direct light. Indoors I have shot dancers illuminated only by natural daylight at 1/250 second, (*Continued on page 99*)

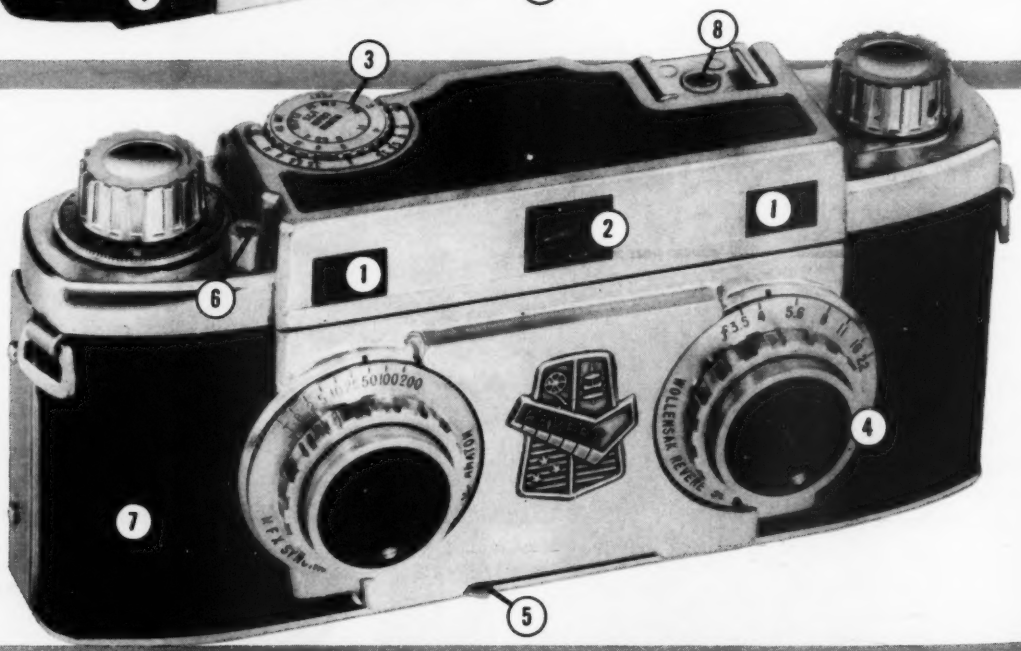
Photographed through a wire screen. 1/50 sec., f/8.

Bob Willoughby intentionally over-exposed the negative for this picture in order to get the slightly diffused effect explained in the text. The exposure at 800 Weston was 1/50 second at f/8. Development was in D-76.

which stereo camera should you buy?

by **BART BROOKS** Dir., Stereo-Graphic Labs. Inc.

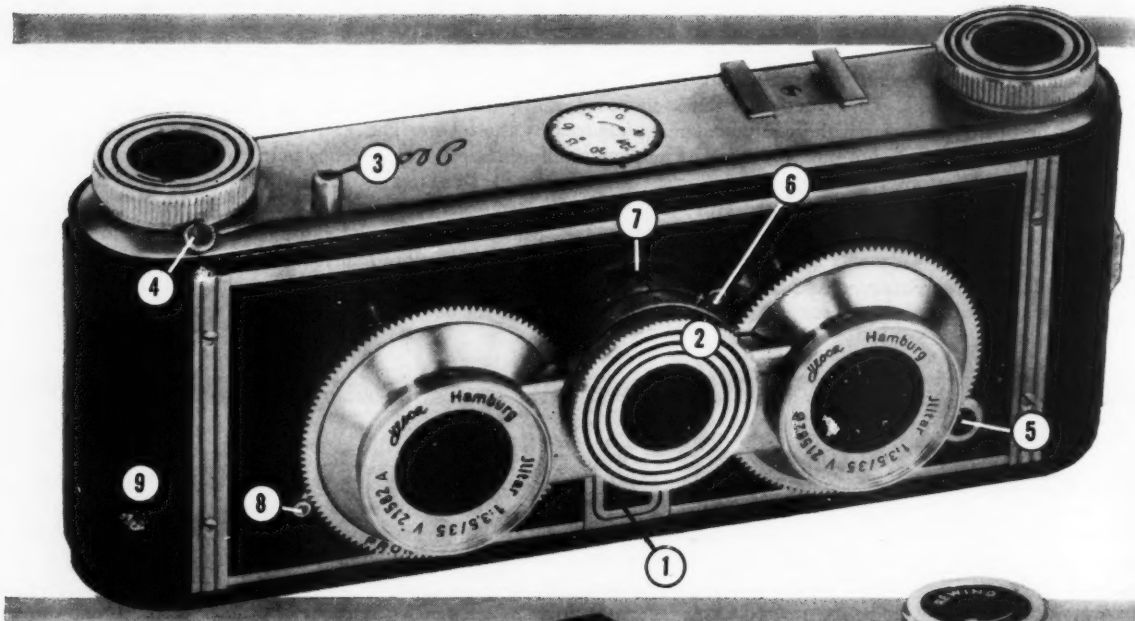




IT SHOULDN'T BE TOO DIFFICULT to decide which stereo camera will best suit your needs. There are only five available from which to choose at present. The five all have f/3.5 coated lenses of about equal quality, are synchronized for flash and use 35mm film. Here similarity ends. Four cameras, the Stereo-Realist, Revere 33, Videon II and Iloca II, produce "standard" stereo frames, approximately 23 x 24 mm. Special stereo Kodachrome rolls are available which, when processed by Kodak, will be returned stereo mounted. The stereo slides produced by any of these cameras can be viewed or projected through the equipment manufactured by the others. The View-Master Personal stereo camera, although it also uses 35mm film, produces a completely different sized transparency pair which must be mounted as a separate operation after the film has been processed. Personal camera stereo pairs must be viewed and projected through Personal equipment only. This camera is of a completely different design and it is fully described on page 96. The other four cameras are discussed here. Two cameras, the Stereo-Realist and Revere 33, have coupled rangefinders. The Videon II and Iloca II are focused manually. There are many other points on which all five cameras differ. No stereo expert can advise you that one stereo camera is more suitable than another. It's really up to you. You must examine your needs and pocketbook, then choose on the basis of the features you want in your camera.

STEREO-REALIST: This camera pioneered the 23 x 24mm stereo frame which is now found with slight variation on most stereo cameras. The split image rangefinder can focus the camera with extreme accuracy because of the wide space between the rangefinder windows **1.** With a split image rangefinder the view is split horizontally. By aligning the top half of the scene with the bottom, the camera is placed in focus. The rangefinder and viewfinder peepholes are located side by side at the bottom of the camera's back. The viewfinder, **2.** however, looks out on the scene from a position horizontally and vertically between the two taking lenses. Therefore, there is no parallax error (viewfinder seeing a different framing than the taking lens), an extremely important point in stereo, particularly at short distances. Focusing is accomplished by turning a knurled wheel **3.** with forefinger. The plastic lens cover **4.** protects the lenses when not in use and serves as a partial lens shade when in the raised position. The cover blanks out the view through the viewfinder when the lenses are covered, eliminating the danger of shooting with the cover down. The shutter must be cocked before each exposure via a small lever **5.** Accidental double exposures are prevented on the newest Realists with a pull-out lever on the back of the camera. Such a lever will be installed on earlier Realists by the factory for a moderate fee. The shutter release **6.** is partially recessed into camera's top panel. The body itself **7.** is an aluminum die casting. A flash contact has been built into the accessory clip **8.** atop the camera. The Stereo-Realist has been in production longer than any other stereo camera available and has proved rugged and reliable in professional use.

REVERE 33: The product of a concern long associated with motion picture equipment, this is a fairly recent newcomer. The coupled rangefinder **1.** is of a coincident type. When looking through the rangefinder two images are seen. By superimposing one atop the other, the camera is placed in focus. The viewfinder **2.** is placed atop the camera between the two lenses. Resulting parallax error (the viewfinder framing a different view than the taking lens at close distances) can be compensated for with a small lever at the back of the camera. A small bubble level to indicate camera angle is located in the viewfinder. The range and viewfinder peepholes are located a slight distance apart at the top of the camera's back. The rangefinder is focused by turning a horizontal wheel **3.** with your thumb. A depth of field calculator is built around the wheel. Also, a simple flash calculator which is computed for SM and SF bulbs fired from the camera position. The lens mounts feature built-in retaining rings **4.** for filters. The lenses are well recessed in the lens barrels obviating the necessity of accessory lens shades. When the film is wound between exposures, the shutter is automatically cocked, thus preventing double exposures. The film cannot be advanced until an exposure is made. This prevents blank frames. Double exposures can be made if desired, however, by recocking the shutter with a small lever **5.** The shutter release **6.** is actuated by the forefinger of the same hand used to focus the rangefinder. The body **7.** is an aluminum die casting. A flash contact has been built into the accessory clip **8.** atop the camera. With automatic shutter-cocking and other features, the Revere 33 should prove popular with both amateur and professional alike.



HERE IS A COMPARISON TABLE OF THE FIVE STEREO CAMERAS AVAILABLE.

	Approximate Picture Size	Focusing	Lens	Apertures	Shutter Speeds	Shutter Cocking
REALIST	23 x 24mm	Rangefinder	David White	f/3.5 to f/22	1 sec. to 1/150 sec.	By lever
REVERE 33	23 x 24mm	Rangefinder	Wollensak Amaton	f/3.5 to f/22	½ sec. to 1/200 sec.	Automatic
ILOCA II	23 x 24mm	Manual	Ilitar	f/3.5 to f/22	1 sec. to 1/300 sec.	By lever
VIDEON II	23 x 24mm	Manual	Ilex Stereon	f/3.5 to f/22	1/10 sec. to 1/100 sec.	By lever
VIEW-MASTER	12 x 13mm	Fixed focus	View-master Anastigmat	f/3.5 to f/16	1/10 sec. to 1/100 sec.	Automatic

ILOCA II: This is the only foreign-made stereo camera available at present. It is made in Hamburg, Germany. There is no rangefinder, although a clip is provided atop the camera in case an accessory non-coupled rangefinder is desired. The optical viewfinder **1.** is located at the bottom of the camera between the two lenses. There is no compensation for parallax. At distances closer than seven feet the user must estimate the compensation needed. The distance setting is made by rotating the knurled knob **2.** set between the two lenses. The shutter release **3.** is located atop the camera. The shutter is cocked with a lever **4.** which turns in an arc around the film winding knob. Double exposures cannot be made nor can the film be transported to the next frame until an exposure is made. Flash contact is built into the front plate of the camera **5.** and extensions to remove the flashgun from the camera position can be used easily. The aperture settings for both lenses are controlled by a single lever **6.** located directly behind the focusing knob. Shutter speeds are set by revolving either of the knurled rings surrounding the lens mounts. The speed settings appear in a small opening **7.** atop the focusing knob housing. All footage, aperture and speed settings are visible from the top of the camera. The Iloca II is the only stereo camera with a built-in self timer **8.** This device allows you to set the camera and get into your own picture about ten seconds before the device releases the shutter. The self timer is extremely useful when making scenic trips alone as it lets you provide the foreground interest for your own scenic shots, a vital ingredient in any stereo picture of distant scenery. The body **9.** is an aluminum die casting. Top shutter speed of 1/300 should make the Iloca II a good camera for action.

VIDEON II: This is the newest and lowest priced stereo camera available today. It supersedes the Videon I, is much the same in operation and construction, but slightly modified to give a better appearance and make the exposure settings simpler. The Videon's viewfinder **1.** is mounted atop the camera between the lenses. There is no correction for parallax. The camera user must estimate his correction at distances closer than about seven feet. The camera does not have a rangefinder and there is no clip atop the camera to attach a non-coupled one. Distance is set manually by revolving the finger grip **2.** around the lens mount. The shutter release **3.** is situated atop the lens mount. The button unscrews to allow the insertion of a cable release. The shutter is a set and release type and must be cocked before each exposure. There is no double exposure prevention. The small button atop the camera **4.** must be pressed forward after each exposure before the film can be advanced. The camera doesn't have a device to prevent film advance before making an exposure. The body of the camera **5.** is made of plastic and pressed steel. There's little chance of the Videon's back ever coming off accidentally. The back and bottom piece are removed for loading by twisting a coin in a narrow slot on the camera's bottom. The main feature of the Videon II is simplicity. Every unnecessary device has been sacrificed to bring the price of the camera below $100. However, the Videon's lenses, shutters and film advance, the most important elements, are equal to those found on any of the other stereo cameras. The Videon II is an excellent camera for beginners in stereo who don't wish to invest a large amount for one of the more elaborate instruments. This camera seems to fill a definite need in the stereo field.

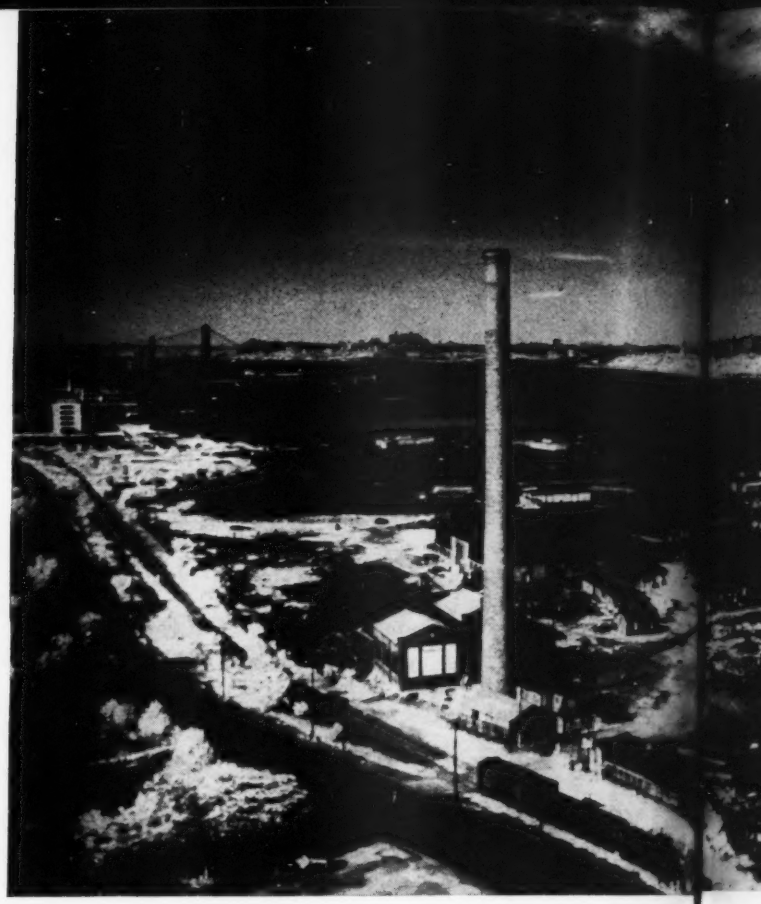
PICK THE ONE WHOSE FEATURES AND PRICE MOST SUIT YOUR TASTE.

Double Exposure Prevention	Intentional Double Exposure	Parallax Correction	Bubble Level	Hyperfocal Scale	Self timer	Filter Retaining Rings	Body	Approximate Price
Yes—late models	Yes	None required	No	Yes	No	No	Die-cast aluminum	$159
Yes	Yes	Yes	Yes	No	No	Yes	Die-cast aluminum	$174.50
Yes	No	No	No	No	Yes	No	Die-cast aluminum	$125
No	Yes	No	No	No	No	No	Plastic and pressed steel	$99.50
Yes	No	None required	Yes	Yes	No	Yes	Die-cast aluminum	$149

VIEW-MASTER CAMERA DISCUSSED ON PAGE 96

35 MM SERIES

INFRARED FILM: For dramatic effects and recording distant scenes through haze, try infrared film (made only in sheet and 35mm sizes). Skies are rendered almost black, grass and green leaves appear very light. Distant objects are rendered clearly (Far objects invisible to the eye can be recorded on infrared film since infrared rays are transmitted through the haze which generally obscures such detail). Infrared rays do not focus on the same plane as visible rays, so regular distance settings shouldn't be used. With lenses not having infrared settings on the barrel, the lens should be extended ¼ of 1% of its focal length. Since this is very difficult to measure with a 50mm lens, set the lens just before the infinity mark and use a small stop. Exposure meters may give unreliable infrared readings. In bright sun, try f/8 at 1/25 for distant landscapes. A Kodak Wratten A filter must always be used. ▷



outdoors with a

ARTHUR KRAMER TELLS YOU HOW TO SOLVE 12 IMPORTANT PROBLEMS.

The 35mm camera user, amateur and professional, generally prides himself on his technique indoors under poor light conditions. He generally avoids deep shadows, braces his camera and holds it rock steady for slow exposures and then coaxes along his thin negatives in high energy developers. When he comes up with a good print taken under trying conditions, he is justifiably proud of it.

Once the murky interior is left behind and the 35mm photographer hits fresh air, he relaxes. What could be more simple than taking good pictures under ideal conditions? Often it's not as simple as he may think—and, unfortunately, too few words have been said on the proper techniques to be used outdoors. Problems which the user of larger cameras may feel small enough to ignore or be able to correct in darkroom manipulation, may ruin the small, delicate 35mm negative. There are certain techniques to be used in handling 35mm cameras—loading, winding the film from one frame to another, selecting a proper sunshade, squeezing the shutter release, steadying the camera for long exposures and using a 35mm camera to photograph people unawares.

On these six pages, you will find 12 methods of dealing with these and other important 35mm problems. By following these methods you will assure yourself of technically superior results outdoors.

If you have other 35mm problems not covered, send them to the Camera Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y. Enclose return stamped and addressed envelope.

AT NIGHT: Many photographers refer to films as having "outdoor" and "indoor" ratings. Such terms are incorrect and misleading. ASA exposure indexes or Weston emulsion ratings refer to daylight and tungsten artificial illumination. Thus, once the sun goes down, the tungsten rating must be used in computing exposure. This is generally quite a bit lower than the daylight rating. Under normal daylight lighting conditions, a mistake between the two ratings would not prove too harmful. Under poor night lighting conditions where you need every bit of film speed —in amusement parks or around street lamps—you may wind up with practically nothing on your film if you use daylight ratings. Incidentally high energy developers which allow exposures up to and in excess of 500 ASA are often quite useful for outdoor night photography. ▽

a 35 MM

SHOOTING AGAINST THE SUN: Dramatic shadows, silhouetted figures, sparkling highlights, are the rewards for good technique in taking photographs against the light with a 35mm camera. The most striking effects can be gotten by keeping exposure to a minimum to retain detail in the highlights. If overexposure occurs, shadows will become detailed and highlights will block up. With larger films, reducers may rectify the condition. However 35mm emulsions may swell during reduction and the grain may become enlarged. Thus a correct exposure is essential to begin with. See pages 74, 75 and 76 for sure method of determining exposures with such a wide range of light values. Use a well fitting lens shade (*see page 58*). Make certain that development is carried out at proper times and temperatures exactly.

Part of 35mm negative shot at f/5.6 critical aperture.

Same lens, however, gave this when set to f/22.

FILM CHOICE AND FILTERS: Fast films for bad light —slow films in bright sun, is a frequently given bit of advice, but it may be all wrong under some conditions. Slower films, such as Plus-X and Supreme, are more contrasty than the fast ones, like Super-XX and Ultra Speed Pan. Under the bright summer sun the brilliant highlights and dense shadows of some subjects may get quite out of hand. Here are some ways to get around this. Use soft contrast films for bright light portraits, or any subject with an exceptionally wide range of tones—for instance, a white marble monument or building strongly sidelighted. The old rule follows here: Expose for the shadows (give ½ stop extra exposure), develop in a soft working formula for the highlights (cut developing time about 30-35 percent). Don't ever overdevelop bright sun pictures. The two photos of the Indian give some idea of what happens. Of course, if you want maximum contrast, these hints don't apply.

Any good filter is a bargain, because it does things to improve your pictures (*far right*). However, there are no "bargains" in filters. They must be made carefully of good quality optical glass. Theoretically, even the best filters cut definition a small amount. In practice, the eye cannot distinguish this, but "bargains" can cut definition noticeably when enlarging from 35mm. ▷

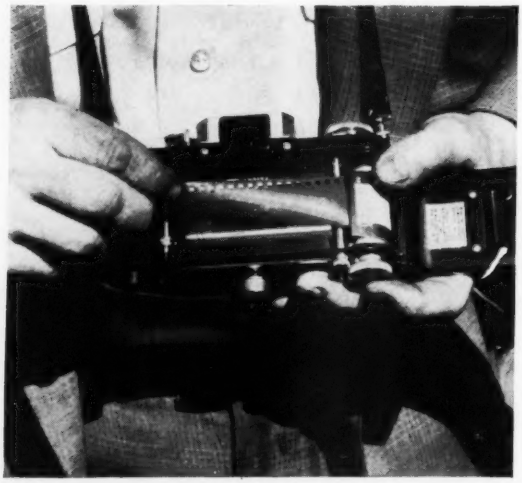
Low contrast film, underdevelopment, many middle tones.

◁ **CRITICAL APERTURES:** After having been forced to use wide openings of f/2.8, f/2 or larger, indoors, the 35mm photographer is often tempted, when given enough light, to stop his lens down as far as it will go. This will, of course, give him the maximum depth of field of which his lens is capable. Unfortunately it has another effect. Most miniature camera lenses achieve their maximum sharpness about two to three stops smaller than their maximum opening. This means that the point focused upon will be sharper at this opening than it will at larger or smaller openings. With an f/2 lens the critical aperture is about f/4 to f/5.6, with an f/3.5, about f/6.3 to f/8. If you use these apertures, either indoors or outdoors, you can be fairly sure your lens is giving you the best definition possible. The photograph, *far left*, represents a very greatly enlarged section of a negative made at the critical aperture, in this case f/5.6 (with an f/2 lens). Although it was taken from an edge of the negative it retains remarkable clarity. The picture, *left*, was made with the same lens at f/22. The definition has deteriorated. Always try to use your lens as near to its critical aperture as possible outdoors.

Snappier film, vigorous development, may give you this.

Good filters cut definition an imperceptible amount.

Here are six camera hints and techniques to assist



AVOID LIGHT STREAKS: How many times have you developed a roll of 35mm film only to find a light streak running across your first frame and perhaps, other frames, at frequent intervals? This is generally caused by the 35mm cartridge having been light struck during loading or unloading (as shown *at left*). Although the 35mm cartridge is protected against light leaks by felt strips glued to the lips of the cartridge, the film has a slot to get out, and light can get in the same way. The proper method of loading or unloading outdoors is to find a shaded spot, or in the event there is none, turn your back against the sunlight and handle the cartridge in the shade created by your own body. When not actually in the camera, 35mm cartridges should be wrapped in foil or placed in the metal container supplied with film.

FIT A PROPER LENS SHADE: Not all lens shades are equally efficient. Some hardly have any effect at all and others can do more harm than good. If you have a camera whose lens revolves, a round sunshade should be used. Don't stint on its size and pick one too small. Lens shades of too small an overall diameter may vignette the corners of your negative. After purchasing a lens shade, test it. Photograph a cloudless sky at moderate aperture with the lens set at infinity and its closest distance, with and without the lens shade. Compare the corners of the four negatives for signs of vignetting which will appear as a gradually lightening density in the corners. Such a lens shade should not be used. If you own a camera whose lens does not revolve, a square or rectangular shade may be purchased. Such a shade will eliminate some of the circle of light formed by your lens and not actually used on your negative. Proper lens shades are sometimes available from the manufacturer of the camera or lens. If you own a wide-angle lens in addition to the normal, don't take it for granted that one sunshade will serve both lenses. Remember, the wide-angle lens takes in a greater angle of view and the sunshade from your normal lens may vignette the corners.

RELEASING THE SHUTTER: The shutter release must be pressed with a completely vibration-free squeeze. When small segments of a 35mm negative are to be enlarged considerably, even 1/100 sec. will not hide a careless, unsteady release. The illustration shows one way of getting the smoothest action possible. The releasing finger is held high and clear of the camera body so that it may move without transmitting movement to the camera. The "wrap around grip" where the releasing finger curls tightly around the top of the camera is often responsible for camera movement at the time the shutter is released.

your 35mm photography when outdoors

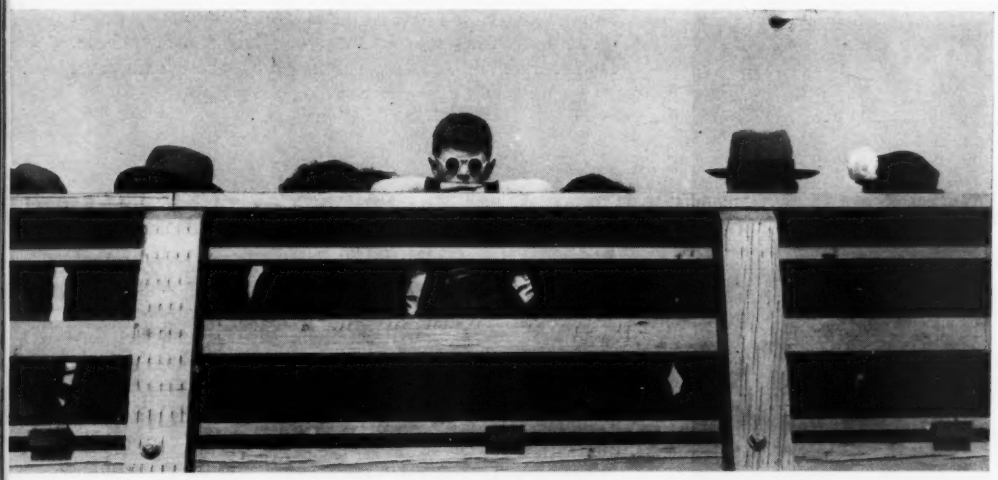
RAPID WINDING: Unless you own a Robot or other sequence camera, or your camera is equipped with a rapid wind lever, a great deal of time can be lost winding film from one frame to another. Here's good technique that can be mastered with a bit of practice: roll your forefinger against the winding knob in one smooth continuous motion as soon as you take a picture. Practice with an unloaded camera first but remember that a loaded camera may require more pressure against the winding knob. Other cameras can often be wound similarly with the ball of your thumb rather than the forefinger. In either case, such a technique will allow you to shoot rapidly without removing the camera from your eye between exposures.

BRACING A CAMERA: At night or in poor afternoon light, you may want to make an exposure at 1/10 sec. or slower. Since few 35mm fans carry a tripod around consistently, a method of bracing the camera against a steady support can assure you of a rock-steady camera platform. Vertical supports can be used as well as horizontal. First remove your camera from its case. Check to make sure the support, particularly if it's a wall, does not cut into the lens' field. If possible brace the camera near a corner where such a danger will be eliminated. Use a firm, two-handed grip to insure steadiness. Don't place the camera on an uneven surface or it may rock during the exposure. Don't scratch the finish by rubbing it over rough surfaces.

RIGHT ANGLE FINDING: People do not seem to realize they are being photographed unless the camera holder is actually facing in their direction. The problem, then, is how to stand in one direction and use the camera pointed in another. Waist-level reflexes can be sighted at right angles to the body by holding the camera in a vertical position and examining the ground glass through the magnifier built into the focusing hood. One camera, the Robot, has a right angle finder built into the viewfinder. A Leitz right angle finder will fit all rangefinder Leica, Canon, and similar cameras. This device, illustrated at *left*, allows you to frame your picture and focus at right angles through the rangefinder. The angle finder will also fit atop other 35mm cameras having accessory shoes but the rangefinder focusing device may not operate at all.

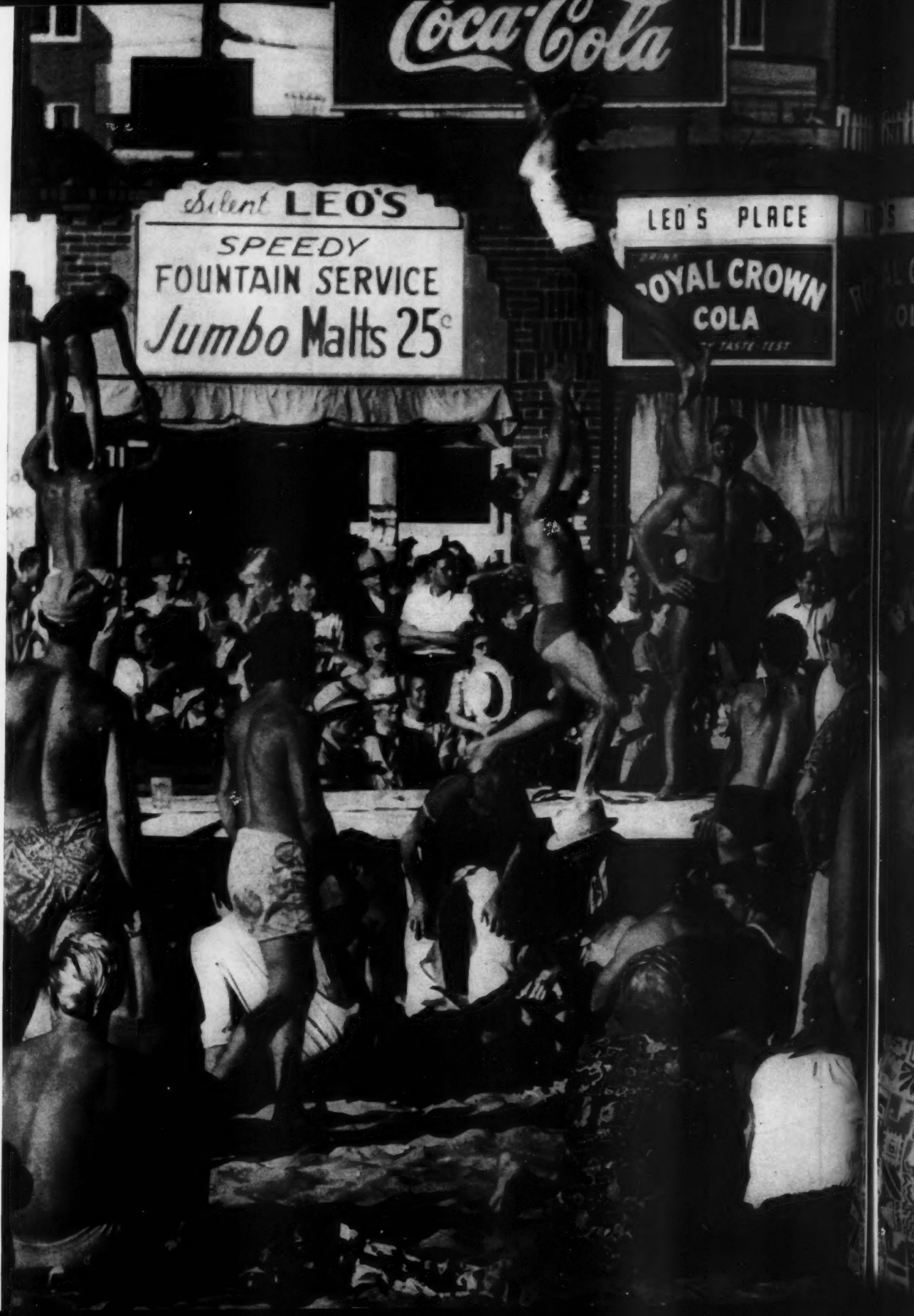
BEACH

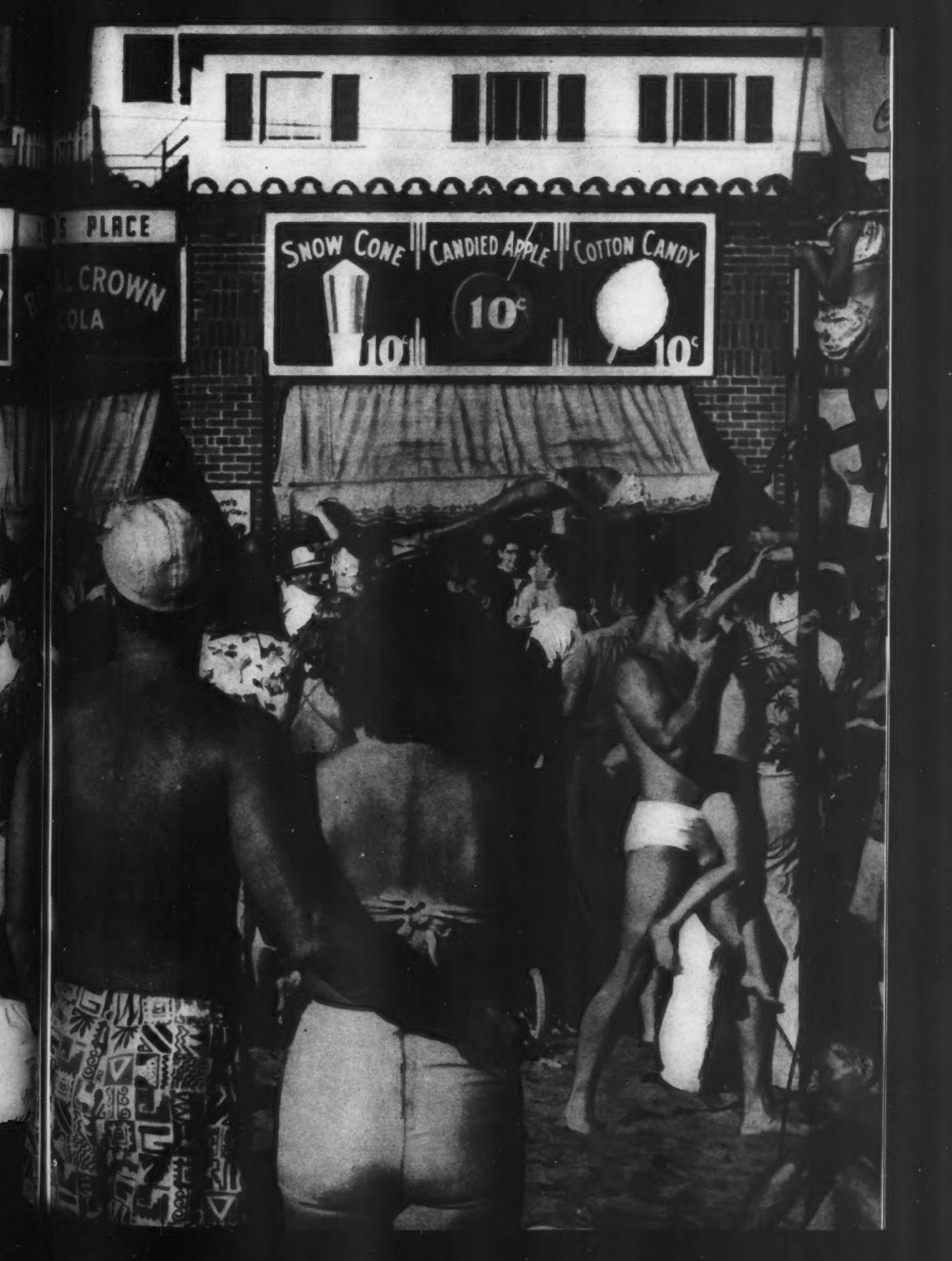
On these twelve pages: unusual eyes have selected unusual slices of life to tease your photographic imagination. To prove that there is no excuse for the trite photograph, even in the dog days under the hot summer sun, we offer observations from Coney Island to Muscle Beach, from Atlantic City to the coast of Chile. No matter where you are, with or without people, in color or black-and-white, if you have a real photographer's eyes, you will find the new, the unexpected through your camera. In this picture section, no castles in the sand, no bathing beauties, but plenty of life and keen observation.



DISCERNING EYES of photographer Harold Feinstein discovered two quite different beach scenes. Little boy with dark glasses presents a gay counterpoint to the formal headgear of the grownups who surround him. He was photographed with the sun directly overhead. Feinstein used a Leica, 50mm Summitar lens, f/8, 1/200th. The slightly falling-over-backwards feeling is the result of pointing the camera up to take the picture. Problem *right* was to get sufficient depth to show both legs and girl in focus while working close to the subject. Same camera, exposure: f/11, 1/100th.

MIDDLE TONES are almost completely eliminated in these photographs taken by Marvin Newman on Kodak Microfile film, usually used for copying printed matter. Since no daylight data is provided by the manufacturer for this film, Newman had to experiment to arrive at a correct exposure. He hit upon an ASA index of 12, but varied exposures in accordance with subject matter and lighting conditions. Film was developed for 7½ minutes in D-11 diluted one to one. Prints were made on Velour Black T4 developed in Dektol. Prints are straight—no darkroom gimmicks or manipulations. These pictures are merely the beginning of a longer series of experiments which Newman is making with the film. His original problem—how to eliminate apparent distance between objects by bringing them into one plane through the elimination of middle tones—dictated film choice.


Coca-Cola
Silent LEO'S
SPEEDY
FOUNTAIN SERVICE
Jumbo Malts 25c
LEO'S PLACE
ROYAL CROWN
COLA


PLACE
CROWN
COLA
SNOW CONE
10c
CANDIED APPLE
10c
COTTON CANDY
10c

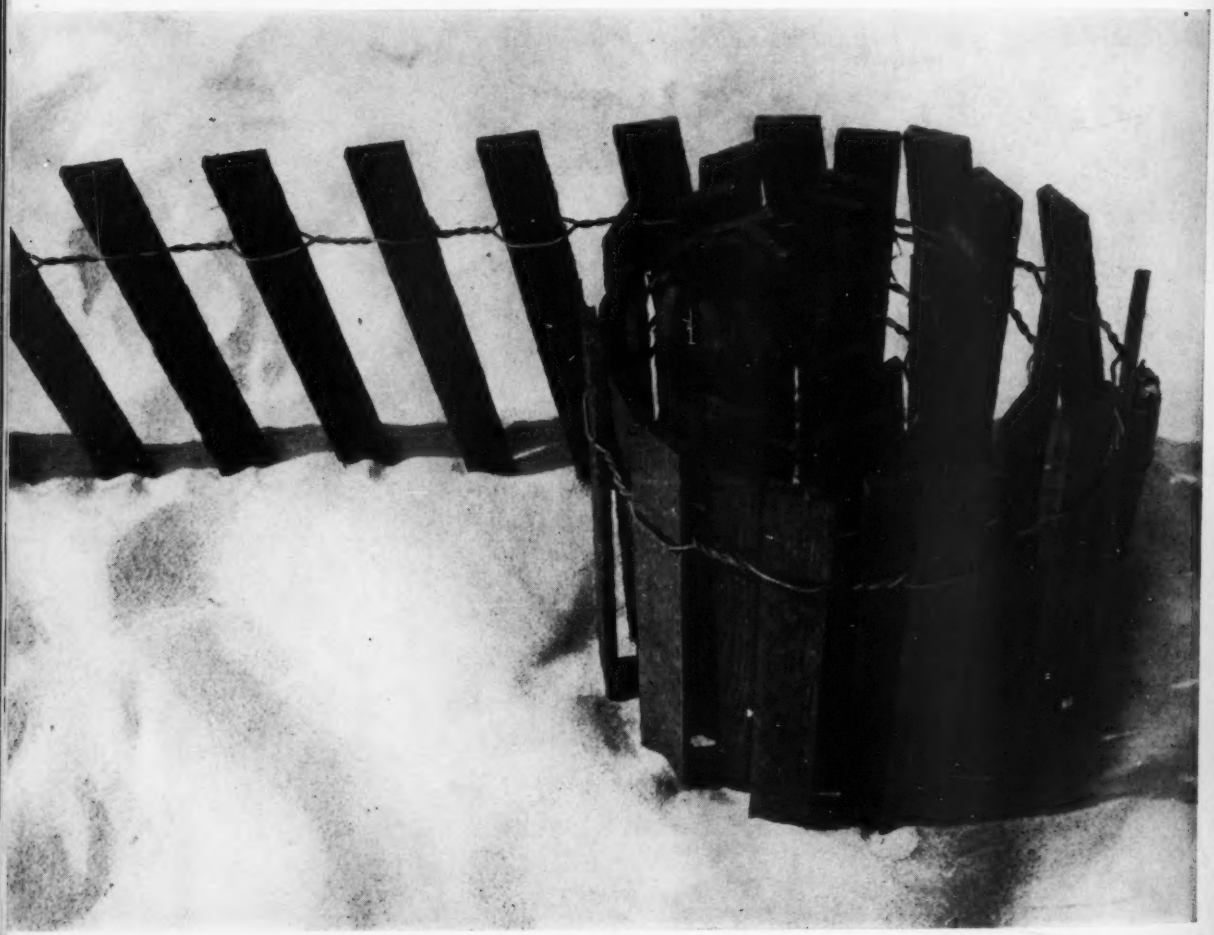
◁

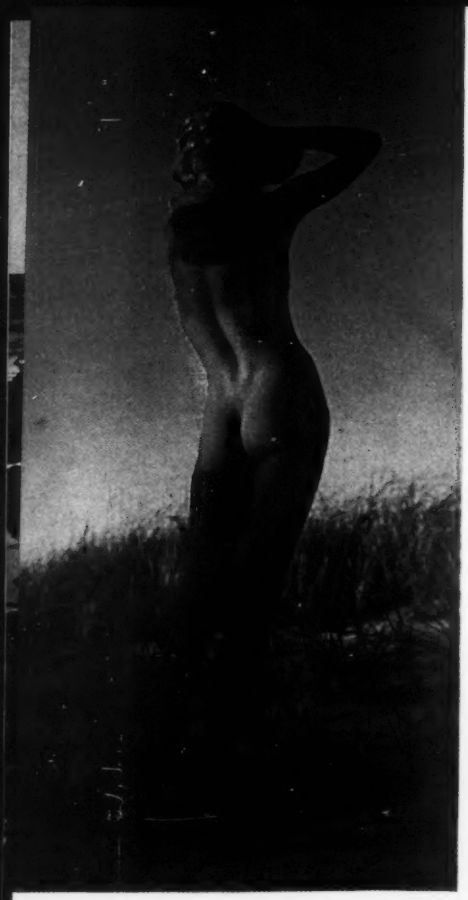
MAX YAVNO'S study of a crowded southern California beach is reminiscent of a Brueghel painting with its infinite detail and multifarious activity. Needless to say, it took the photographer more than one try to come up with this amazing study. He used a 4 x 5 Kodak Master View camera equipped with a 13.5 cm Zeiss Tessar lens. To darken the tiny bit of sky which appears in the top center, Yavno used an orange filter. The exposure was f/8 at 1/200 sec. The film was Kodak Super-XX. The picture is shown uncropped from original print.

BEACHES MEAN PEOPLE and people have been photographer Raymond Ross's "prime interest for three years," in his own words. His color shot of people being themselves, *right*, holds together many diverse actions. It was taken with a Contax II, f/2 Sonnar lens, f/5.6, 1/125th, midday sun. No color compensating filter was used.

PURPLE FEET, *below right*, come from a reflection of bathing suit. Unusual shot is the result of an extraordinarily selective eye—weird color potential would go unobserved by most photographers. Leonard Balish used a Leica, 50mm Summitar lens, f/4.5, 1/100th. The early afternoon sun was almost directly overhead. No filter.

SAND FENCE looks as if it is set in a bed of sugar in this simple but effective shot. Late afternoon sun picks up roughness of wood. Photographer's careful technique heightens contrasting textures of slats and sand in shadowed areas. Taken by Leonard Balish, Leica, 50mm Summitar lens, Eastman Super-XX, f/16, 1/200th. ▽





◁ **WARM TONES** of very late afternoon give reddish saturated color effect to this photograph taken by Saul Leiter on a sand dune at Fire Island, N. Y. Since the color balance of film tends to be too warm when the sun is less than 15 or 20 degrees above the horizon, manufacturers do not recommend exposure at such times. However, Leiter made a virtue out of disregarding the rules—let the tones go awry and came up with a most pleasing result. The lesson: forget the rules and experiment. Taken with a Rolleiflex on Ektachrome film.

AFTERNOON LIGHT, though not as late as that in the picture *above,* also attracted Anne Brennan's eyes as she was walking down the boardwalk in Atlantic City. The simple subject matter and subtle colors, brightened by a single golden streak bouncing off the sand fence, were recorded with a Voigtlander Vito II on Kodachrome. Exposure: 1/50 sec., f/6.3. No filter. ▽

◁

BREATHTAKING view from shore was taken on Chilean coast by *Life* photographer Eliot Elisofon working with a 4x5 view camera and Ektachrome. Elisofon exposed for the highlights in water, let rocks and figures go into semi-silhouette for contrast.

PHOTO © TIME INC.

HAZY DAYS at the beach provide diffused over-all light, ideal for outdoor pictures. Howard Zeiff posed his friends in this amusing frieze-like effect, took the picture with a Rolleiflex on Super-XX film. Exposure was f/11 at 1/50 second.

1 △

2 ▽

on the button!

HOW TO GET THE BEST FROM YOUR EXPOSURE METER

BY CHARLES HELLMAN

EXPOSURE METERS CANNOT THINK, whatever else may be the virtues claimed for them by their manufacturers. Due to this unfortunate circumstance, a vast number of photographers, well equipped with accurate meters, manage to do an astonishingly bad job of getting consistently correct exposures. Whether you are a member of this unhappy group, or one of those who understand the basic use of the meter, this article will show you simple, precise ways to get exposures that are right on the button.

Underexposure or overexposure can lead only to poor pictures. Underexposure has ruined *photo 1*; shadow detail is lost. This might have been improved by chemical manipulation of the negative, or by local control during the printing, but the result can never be a good print. In *photo 2* great overexposure has resulted in such a dense negative that the highlights have been lost, the tone qualities of the scene are distorted.

What is Correct Exposure?

Exposure for black-and-white still camera work is correct when it leads to good print quality. This is a more useful definition than the concept of a "perfect negative" as an objective in itself. If good prints are obtained on "normal" contrast paper, we may then say that the negatives have been well exposed. A good print must have adequate shadow detail. To insure sufficient exposure for the shadows, exposure indexes, guides and calculators all carry a wide safety factor. Film speeds are rated conservatively; recommended exposures are on the full side.

This works fine where there is much light and the subject has a moderate contrast range—highlights aren't too overexposed, shadows get enough exposure. But, this may be a great waste of effective emulsion speed where extra speed is needed—for instance, in order to use a smaller lens opening for more depth of field, or a faster shutter speed to stop action. With this in mind, let's enlarge on our definition of correct exposure and make it *the minimum exposure that will result in good print quality*. Your meter can give you this correct exposure. In many cases it will result in higher effective film speeds (as though you were using a much more sensitive film), and sharper negatives that print better with a minimum of dodging or burning in.

All photoelectric exposure meters consist basically of a photoelectric cell and a sensitive galvanometer (a device for measuring small amounts of electric current). The cell converts light into electrical energy in proportion to the light intensity. The current is sent through the galvanometer causing a deflection of the pointer across a calibrated dial. This is the reading that the photographer uses to determine exposure. How this is done is shown on the following pages.

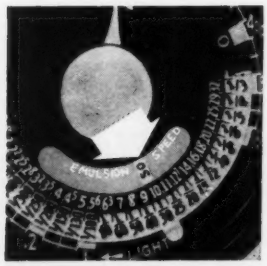
The range of light intensities (difference between the brightest and darkest objects) in the scene is very important in the exposure problem. A typical black-and-white film can record adequately a subject with a range of light intensities of 130 to 1. That is, the brightest highlight can be 130 times as bright as the darkest shadow, yet both will register on the film—if exposure is correct. Most meters are designed to calculate exposure for subjects with an average distribution of light intensities over this range—this is called a "normal" subject. Unfortunately, many subjects are anything but "normal" (in light distribution, that is). This may be only inconvenient in black-and-white. With color films, consequences are more serious. These are usually reversal type films. They have less latitude than black-and-white negatives (can only handle a brightness range of 16 to 1 as compared to 130 to 1) and the margin for permissible error is small—about one half a stop either way.

THERE ARE TWO MAIN METER TYPES

Reflected light meters measure subject's brightness by intensity of light bouncing off it. Sensitive cell faces subject.

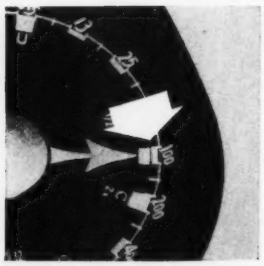
Incident light meters measure brightness of light reaching subject before it is reflected. Sensitive cell faces camera.

Reflected light meters: easy to use, but full of pitfalls

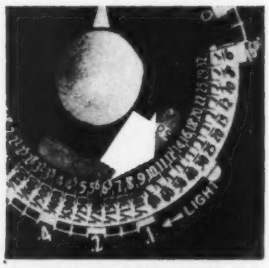


3. Set film's exposure index or speed rating using the exposure control dial.

4. Measure subject brightness, shown by needle's position on the light scale.



5. Set control dial arrow opposite number corresponding to meter's light reading.



6. Pick suitable combination of f/stop, shutter speed. Here, it's f/11, 1/50.

DON'T LET THE BACKGROUND FOOL YOU

7. This is wrong: meter held at camera position "sees" much dark background, little of girl's bright skin. Result: meter has indicated exposure of 1/25 second at f/4.5.

The majority of exposure meters measure light *reflected from the subject* and use that reading to calculate exposure. We're using the Weston Master as an example because it is the best known of this type. Offhand, the reflected light method would seem to be foolproof. Dark subjects reflect little light, thus produce low meter readings and should get more exposure than light subjects. But, there are several aspects of the reflected light meter that often trap the unwary and lead to unhappy results. Even the best meter is not very selective about the light which it measures. Light reaches the photo cell from an area almost as wide as the usual camera angle. However, the main subject is often only a small part of the area which the camera would cover. If the subject differs markedly in brightness from the background, and if the meter is used at the camera position, the reading will be wrong for the subject (*photos 7, 8, 9, left & below*).

8. Still wrong: same girl, same meter, same position, but the bright background has fooled the meter again. Now it recommends an exposure of 1/100 second at f/4.5.

9. This is right: meter reading is taken from skin of subject at distance of about 8 in. Don't cast shadow on the skin. Background has no effect on meter use here.

Reflected light meters are particularly valuable when the subject can be measured close-up. Scenics are another problem—*photos 10, 11* show the wrong and right techniques. Sometimes you may want exact exposure for a particular subject in a distant scene, yet the meter must be used at camera position. In this case, try the *substitution* method shown in *photo 12*. The theory is that if the photographer can locate near the camera a subject which is just about as bright as the far distant subject, then brightness readings may be taken on the nearby one. Suppose you wanted a reading on the riders in *photo 1;* a meter reading from the palm of your hand (*photo 12*), or the face or clothes of someone standing nearby, would do. But, don't cast a shadow!

Substitution is also helpful where there are bright reflections in a scene, such as seascapes with the sun glancing off the water. Reflected light readings from a seascape show unbelievably high readings. Many a roll of color film has been hopelessly underexposed by photographers trusting meter readings taken under these circumstances. The simple method of reading the reflected light from the palm of the hand, somebody's face, a nearby wall or some other object, will produce a trustworthy reading. Don't forget—the substituted subject must be of approximately the same brightness as the true subject.

Occasionally, photographers find that despite careful use of a meter pictures are consistently over or underexposed. This may have nothing to do with the meter. A slow or fast shutter may be the offender. Some fine grain developers cut film speeds drastically. If your color pictures are consistently well exposed but the black-and-whites are off, it's probably something in the developing and printing method. However, if both black-and-white and color are bad, then it has to be the camera, the meter or the photographer which is out of order. For consistent underexposure, reduce the film speed to 50 percent of its official rating for black-and-white, and to 75 percent for color and movies. For consistent overexposure increase film speed 100 percent for black-and-white negatives, 25 percent for color and movies.

TAKE CARE OF YOUR METER

Photoelectric exposure meters are precision devices. The galvanometer uses a tiny coil pivoted on jewelled bearings. Avoid subjecting meters to violent jarring or vibration, high temperature or humidity (keep them out of glove compartments in cars), abnormal light where the pointer hits the stop (don't point at sun). Check zero adjustment occasionally. Hold meter with slight downward tilt, cover photo cell by hand to cut off all light. Pointer should be at zero. If not, consult instruction book for location of zero set screw. Turn this with small screwdriver until pointer indicates zero.

IS YOUR SUBJECT FAR AWAY?

10. This is wrong: meter held like this to measure light for scenic shot takes in too much brilliant sky. Reading is off; foreground objects will be greatly underexposed.

11. Right: for distant scenes, point the meter's grid down at an angle of about 45°. This cuts out the excessive sky light, results in more correct reading, better exposure.

12. Wrong again: girl is substituting her hand for far distant subject of similar brightness to get a reading. But, shadow she's casting on her hand will cause exposure error.

13. These three pictures all printed easily on "normal" paper. For this one, minimum correct exposure was based on darkest important area, hair, computed on U scale of Weston meter. Recommended exposure was f/22, 1/200.

14. Here exposure was based on brightest important area, white lace, computed on 0 scale of meter; f/16, 1/25 sec.

15. Good average exposure for this wide range subject was had by using meter halfway between settings for photos 13, 14. Exposure, f/18, 1/100. Text explains method.

PROPER USE OF THE REFLECTED LIGHT METER WILL GIVE YOU MORE FILM SPEED

There are definite and important advantages to be had from using minimum correct exposure. So long as we don't get into the realm of underexposure, thinner negatives are the equivalent of higher film speeds. They require less printing time, are less grainy, produce higher resolution and sharper pictures. For successful minimum exposure measurements you must understand the significance of the "U" and "O" scale on the computer dial of the Weston meter. The same principle is applicable to other meters.

The U to O scale on the Weston meter covers the maximum range of latitude (130 to 1) of a typical negative. If you turn the computer to place the U on the light division marked "0.1" the O mark will then be opposite the light division marked "13." The range of brightness spanned is therefore 13 to 0.1, or 130 to 1. The normal arrow is halfway between the U and O. Since most scenes don't have a brightness range of 130 to 1, use of the normal arrow may result in unnecessarily dense negatives. Much of the film's immense latitude is being wasted.

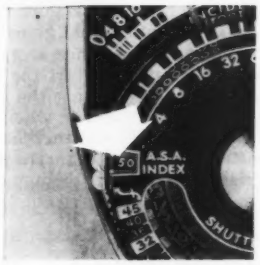
In general, our objective is to expose the negative so that the darkest important part of the subject will receive just enough light to produce adequate negative density. So, take a reading on the darkest part, line up the U on the computer dial with that meter reading. Pick out the shutter-speed diaphragm-opening combination which bests suits you. Now you've guaranteed correct minimum exposure for the darkest area. Any brighter part of the subject (up to 130 times as bright) will also receive a correct exposure, within the latitude of the film (*photo 13*). If your meter has no U and O scale, here's a substitute method. Take a normal reading for the darkest part of the subject. Divide this reading by ten. Set the normal arrow to this reduced setting. Minimum correct exposures will result. Intelligent use of this method will probably give more actual film speed than any "magic" developer now being marketed.

Using the O calibration

Sometimes the most important part of a bright scene is the highlight areas, but there are also shadows which shouldn't be lost altogether. Exposure may be adjusted so the greatest film density corresponds to the brightest important highlight. Take a close-up reading of the highlight area. Set the O on the computer opposite that reading. Parts of the subject less bright (down to 1/130 as bright) will be adequately exposed (*photo 14*). For meters without O scale, take a highlight reading. Multiply it by ten, turn the arrow to this setting.

Scenes with a brightness range much greater than the film's latitude can be given a compromise exposure. Take readings of darkest and brightest areas of the subject. Set the normal arrow midway between these points (*photo 15*). This is particularly good for color and movie work, where the film latitude is very small compared to black-and-white negatives. Here readings are taken of the brightest and darkest *colors*—disregard the brightness of black or white areas.

Incident light meters: they give average readings



16. Set film's exposure index or speed rating on the exposure control dial.

17. Measure brightness of light falling on subject. Read the meter's light scale.

18. Turn computer dial until arrow is opposite number read from light scale.

19. Pick suitable combination of f/stop, shutter speed. Several available.

Incident light meters measure the light falling on or *incident to* the subject. The sensitive cell is pointed toward the camera from the subject position, exactly the opposite of reflected light meter technique. Exposure is calculated on the basis of this single reading, which assumes that the subject has a normal range of brightness that can be handled by film latitude. Usually, black-and-white film does have sufficient latitude, provided that the subject is not too far off "normal." However, where a subject has an extremely wide range of brightnesses, perhaps even greater than film latitude can handle, the incident light meter may lead you astray with its single reading (*photos 20, 21, 22*). There you must decide whether you want to save the shadows or the highlights. In general, for very dark subjects, give double the indicated exposure. For very light, bright subjects, halve the indicated exposure. If you are shooting color don't com- *(Continued on page 109)*

20. This is correct way to use incident light meter. Brightness of subject or background has no effect on meter, but may cause wrong exposure. Photo 21 shows how.

21. Range of tones was too great for film, cat is underexposed despite careful meter reading. Indicated exposure should be doubled for dark subject, as done in photo 22.

22. Excellent shadow detail is result of doubling indicated exposure. Had this been done for photo 21 dog's fur might need extra printing time to show detail, texture.

the Camera Clubs

by MABEL SCACHERI

Everybody will enjoy a summer field trip—if you remember a few "do's" and "don'ts"

Summer is field trip time, and these trips can be the very making of a club, with a little luck regarding the weather. Even clubs that close down in the hot season usually have a trip once a month to a nice cool spot.

I think a club would be smart to consider these jaunts as about 50 percent social and entertaining, 50 percent educational for the less expert members. It would be well if the advanced workers give up the idea of getting any very great shots themselves on a club trip. You don't have to be in photography very long to learn that—to get really good shots you must mosey around all by yourself. Nobody to say hurry-up. Nobody to swipe your picture idea.

Give the beginner a hand

Forget about snagging any masterpieces yourself, on this trip, and be a good Joe. Maybe save an hour for your own enterprises and explorations, if you must, but spend the rest of the time helping a greenhorn to see a picture. There he is, standing forty yards too far away from his subject. Shove him up to a reasonable distance. Help him dope out exposure, especially if there is mist, or backlight to fool him. Tell him about filters and lens hoods, if he's as green as all that.

One advanced member should be able to take on four or five less experienced pals. After he works with his crowd an hour or so, he should swap with some other trip-teacher. Each photographer has his own point of view, and the beginner profits by a variety of advisers. The words of one will click where another's will not.

Choose location carefully

The location of the trip should be "cased" by experienced photographers ahead of time. There are a lot of scenic spots which are fine as places to stop for a picnic lunch, but not so good for interesting pictures. An amusement park is better, if not too crowded. A farm is better still—more space, and more interesting material.

A town on a holiday—either a holiday we all celebrate or some place staging a fair or rodeo or ball game—should offer fine prospects for good shooting. Your victims will have other interests, and pay less attention to you shutterbugs. Or at least they'll see some good reason for your presence, other than nosiness and intrusion.

Sometimes you can locate a place for a field trip which will be good both in daytime and evening. That gives you a chance to gain experience in night shots, and allows you to start the trip later. too. Too many trips use the midday hours of picture making, when the light is least attractive. Start at 11, have lunch somewhere, then shoot in the later afternoon and evening.

Tips and hints

I mentioned having lunch somewhere. Personally, I think you can waste a lot of time going to a restaurant and getting the crowd served with a heavy meal which just makes them torpid. But you know what your gang enjoys, and what eating places are available and attractive. I favor a quick picnic, each one bringing his own chow in a paper bag which he burns in the outdoor fireplace, for instance. But some people don't go for all those sandwiches.

And what if it rains? It is pretty hard to find a place which will offer interesting material for indoor shots in case of rain and also good outdoor material for fair weather. Unless you can locate such a spot, it is better to call the trip off if the weather man predicts a bad day. It is no fun spending the day lurking around in a bus station or hotel lobby, gazing sourly out of windows at the rain.

For this reason, I think it is better to make the trip in the cars of the members than by bus. Then the optimists can start out, if the weather is doubtful, and be joined by the rest of the caravan if it should turn out fine after all. Have someone in the home territory take phone messages, so that a meeting place can be arranged, to fit altered plans.

Other problems

Worse than rain are some of those characters who take the whole trip with deadly seriousness, and work like beavers at photography instead of having a high old time, with pictures if possible. You need as leaders some folksy, happy-go-lucky souls who make light of difficulties and slip-ups. Field trips can be a lot of fun, even if everything doesn't go smoothly. They're a change from routine, and you are with your kind of people, no matter what unexpected setbacks you encounter.—THE END

Camera Club Presidents: Please send us the name and address of your club so it can be listed in the Camera Club section of the Directory of the Photographic Industry. If you are listed you will receive material sent out periodically by certain photographic firms. Write: The Camera Clubs Editor, MODERN PHOTOGRAPHY, *251 Fourth Ave., New York 10, New York.*

To raise money, members of Hawthorne Camera Club staged a photo flash dance in their Hawthorne, N. J. school gym. Idea came from a booklet put out by Sylvania Superflash. Any interesting activities going on at your club? If so let's see some photographs. We will pay $10 for each picture we can use on this page.

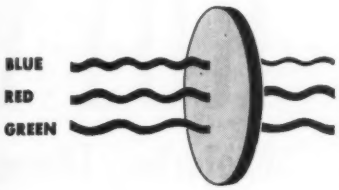
The Kodak BULLETIN

How to select the right filters

What are color filters? Basically, they are creative tools. They put you in charge of a picture situation—enable you to record what you want *as you want it.* Their use marks the difference between the beginner and the serious photographer.

In color shots, certain filters adapt the existing light to fit the film you are using, for a more precise or more pleasing effect.

In black-and-white shots, certain filters enable you to picture a scene more nearly in its true light-and-dark values. Other filters allow you to emphasize certain colors, for special pictorial effect.



How a Filter Works

A color filter absorbs some colors of light and passes other colors. Above, a K2 Filter is used over the camera lens, to absorb part of the blue light from an outdoor scene. This is done because blue rays are excessively high in actinic power. The filter improves tone balance in the negative and print. The sky will have a richer tone; clouds will show up better; the whole effect will be more pleasing.

Other filters are used to exaggerate tones for dramatic effect, or to get better light balance for the color film you are using. But the principle is the same in each case.

Choose Wisely, Buy Prudently

There are hundreds of filters to choose from—but, luckily, a few will cover nearly all normal needs. And you need not spend a fortune to get good ones. You can buy an inexpensive all-glass filter, such as the Kodak Cloud Filter, *complete with mount*, for most low-priced cameras, for less than $2. You can buy professional-quality gelatin-in-optical-glass Kodak Wratten Filters, in popular amateur sizes to fit Kodak Combination Lens Attachments, for $1.75 to $4.

And, if your needs are specialized or scientific, you can buy Kodak filters in dozens of colors and varieties of spectral absorption—color-compensating, duplicating, photometric, monochromat, neutral density, light-balancing, corrective and contrast types. They range in price from 50 cents to $19.25, depending on the size and type. Kodak makes them all; the Eastman Kodak Company has been the world's leading supplier of precision filters for half a century. But the filters on this page are the ones you normally need in practical picture-taking.

Make Sure of Quality

Good filters are not merely prettily colored pieces of transparent material. A filter has a specific job to do—and if the filter is not right for the job, not precise in spectral absorption and transmission—if it absorbs too much of one color, and not enough of another—the pictorial result will be wrong. This is especially true in the case of color films.

Take a specific case—a daylight color film and a Kodak Wratten Skylight Filter. The film is carefully balanced for standard daylight—a blend of direct sun, and light from the sky. But on hazy days, or in open shade under a blue sky, the light on your subject contains an excess of blue. Your Kodak Wratten Skylight Filter is carefully designed to absorb this excess of blue *and no more.* If you use a filter which is not exactly balanced for the conditions, your transparency will be either yellowish or bluish—depending on which way the filter is off-standard, and how far it is off.

Rely on Experience

For many years, Kodak has specialized in laminated filters—gelatin, accurately dyed to exactly the right transmission, and tightly cemented in protective optical glass. There are specific technical reasons for this. Gelatin-plus-dye is a precise medium—it permits *exact* duplication of filter characteristics, from filter to filter and year to year. Up to now, it is the one medium which allows color-transmission adjustments fine enough to meet rigorous Kodak standards for use with color films.

This is why the Kodak Wratten gelatin filters are standard for scientific use. There are over 100 types—and Kodak could make 10,000 types, equally precise, if there were need. And this is why, when you buy a Kodak filter, you can be sure it is right for its recommended purpose.

In the adjoining column, we list the Kodak filters that make a well-rounded, practical kit—along with the primary uses of each. Use this listing to select the filters you need *first;* then fill in the gaps as new needs arise. That's the sound way to build a set of low-cost precision filters.

For black-and-white

Kodak Cloud Filter. Use this pale yellow filter on any outdoor scene for better skies, moderate tone correction. Designed for use on simple cameras; requires no change from normal "no-filter" exposure.

K2. Use this filter for the most accurate tone correction on any outdoor scene, and to record clouds, with either panchromatic or orthochromatic film. This is your No. 1 outdoor filter.

A. Use this red "contrast" filter to get dramatic dark skies, brilliant white clouds, moonlight effects on daytime scenes. Use only with panchromatic or infra-red films.

G. Use this deep yellow filter to reduce bluish atmospheric haze in distant scenes, for clearer images. Use it also to get fairly dark skies, to darken water in sunny marine scenes, and to make foliage show lighter.

X1. Use this one for best rendering of flesh tones in portraits "against the sky," and for pleasing black-and-white rendering of flowers, blossoms, and foliage.

For color shots

Kodak Skylight Filter. Use this in outdoor color shots on hazy or overcast days, and in open shade. It reduces the excess of bluish light; gives you a warmer and more pleasing result.

Daylight Filter for Kodak Type A Color Films. This enables you, in emergencies, to take outdoor color shots when your camera is already loaded with a Type A film. It readjusts the daylight to the proper balance for the artificial-light film.

Kodak Wratten 81C. This is your filter for photoflash shots with Class M lamps, using Type A color films, which are balanced primarily for photoflood.

For detailed guidance on the use of color filters, see the Kodak Data Book on filters, or the Kodak Reference Handbook.

Prices subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Announcing

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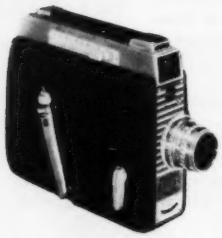

CINE-KODAK ROYAL MAGAZINE CAMERA, 16MM.

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GREATER BRILLIANCE Has a 2-inch *f*/1.6 Kodak Projection Ektanon Lens with a unique "field-flattening" element . . . the same superb optical system as the Kodascope Pageant Sound Projector that has won such world-wide acceptance. Takes a 750-watt lamp (1000-watt accessory lamp for superbrilliance). You get big, bright screen pictures that are sharp right to the edge of the screen.

GREATER CONVENIENCE Permanently prelubricated, it never needs oiling—the principal source of projector trouble. Either AC or DC operation. Has a continuously variable speed control. For easy threading, film path is clearly marked. Spring-counterbalanced elevating mechanism, easily locked into position, simplifies screen alignment. Cover provides space for take-up reel and a full 400-foot reel of film. Compartment on opposite side of case has provision for the cord and space for spare lamp. Complete, in its handsome Kodadur-covered case, the Kodascope Royal Projector weighs only 20 pounds.

GREATER STABILITY The Royal can be operated at normal speeds, even when line voltage drops sharply or rises. The continuously variable speed control permits exact adjustment to line voltage. You need never be troubled by flicker that results from too-slow operation.

GREATER QUIETNESS Has no external belts or other driving mechanism. Nylon gear trains are fully enclosed in the reel arms. These features, together with the fact that it is permanently prelubricated, make the Royal Projector unusually noiseless in operation. The quiet, powerful motor and a properly designed blower help keep the noise level way down.

Ask your Kodak dealer to show you the new Kodascope Royal Projector. Complete with 2-inch f/1.6 lens, 750-watt lamp, and take-up reel, in handsome Kodadur-covered case, $245.

Prices include Federal Tax and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Dr. Cinema Says . . .

Why let your camera be stand-offish? Closeups will add punch to your films.

After last month's session on the optical aspects of making outdoor closeups, we'll take a breather from diopters, focal lengths, and the like. But on the general subject of filming nature at close range, there are a few more factors worth mentioning.

First there's the matter of color itself. There's no point in beating your brains out to compose a good closeup if the resulting color rendition won't come up to par. And color fidelity in outdoor work can be affected by several things, especially exposure and lighting. You'll probably take a careful meter reading on any closeup job—I hope you will. But what about lighting? Even if you're using natural light, you will want to exercise considerable control over the highlight and shadow areas.

Sometimes you must shoot when you can, even though the shadows (because of time of day or surroundings) are a bit deep for best results. In such cases, light the deep shadows with reflecting surfaces. A foil-covered board is excellent for this purpose; if you like, you can fit it with a ball-and-socket joint for easy adjustability on a tripod, light-stand, or music rack. White cardboard, mirrors, and even bedsheets can be used as emergency reflectors.

Where color is concerned, reflected light sometimes has its disadvantages. If an outdoor setup is surrounded by grass or trees, your subject may show a greenish cast in the processed film. A blue sky will likewise reflect a lot of blue onto a subject filmed in open shade on a bright day. There's not too much you can do about such things, unless you want to use a color temperature meter and play around with a set of compensating filters.

Speaking of the color of reflected light, take heed of the color of your own clothing when you film outdoor closeups. It's best to wear white, neutral, or dark clothing for such work. Reason: any bright hue in your clothes is likely to be reflected *onto the subject* without your realizing it!

In flower closeups, beware of summer breezes. You're shooting a big image in a narrow field of view, and a breeze-tossed blossom may sway right out of the picture. So arrange some sort of windbreak around the plant on which you're focused. A protective screen of this sort can also do double duty as a plain background for the subject. My own preference is a black or gray fabric. This causes the subject to stand out in relief, avoids clashing with the overall color scheme, and can be thrown out of focus so as to avoid confusing bright spots behind the main subjects. A white background tends to produce too much glare and gives an artificial effect in flower closeups. If you're going so far as to arrange a three-sided enclosure for the plant or blossom, however, it is all right to make two sides white (for reflection purposes), leaving the actual background gray or black.

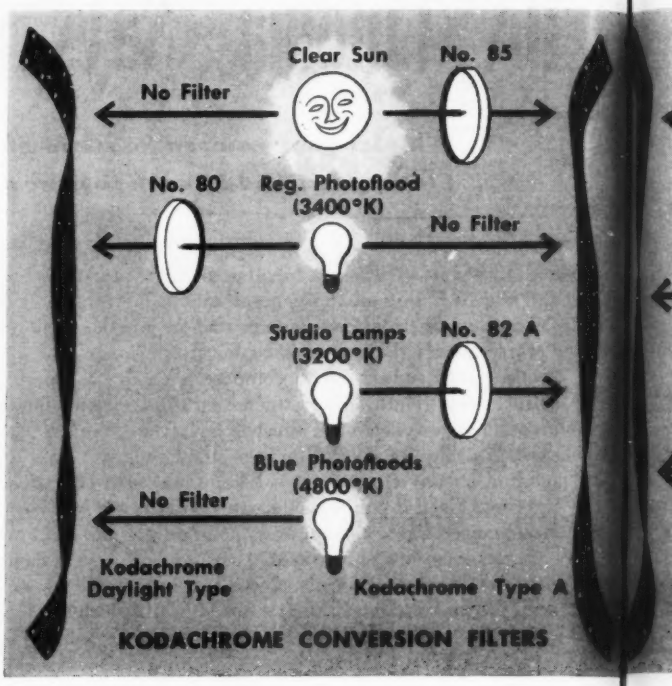
Insects in closeup are extremely interesting subjects (unless you hate bugs!). A good setup for this is a three-sided white cardboard background which tends to keep the insects where you want them and also makes them stand out in clear contrast. It's a bit different from filming *(Continued on page 90)*

MOVIE-SECTION

CONVERSION FILTERS FOR COLOR FILMS: ▷

The color sensitivity of daylight type color film differs from that of tungsten type film. The best color renditions are invariably obtained by using daylight type film outdoors, and tungsten type film for subjects lighted by photofloods. Fairly satisfactory results can be obtained, however, when tungsten film is exposed outdoors with a conversion filter placed over the camera lens. The color renditions obtained by using daylight film indoors (with a conversion filter) are less satisfactory. The charts at the right (for Kodachrome and Ansco Color films respectively) indicate the kinds of filters recommended for use with daylight and tungsten films. If, for example, you want to film an outdoor scene on Daylight Kodachrome, the top line of the first chart shows that no filter is required. The same line further indicates, however, that if your camera contains Type A (tungsten) film, a Wratten No. 85 filter, or its equivalent, should be placed in front of your lens.

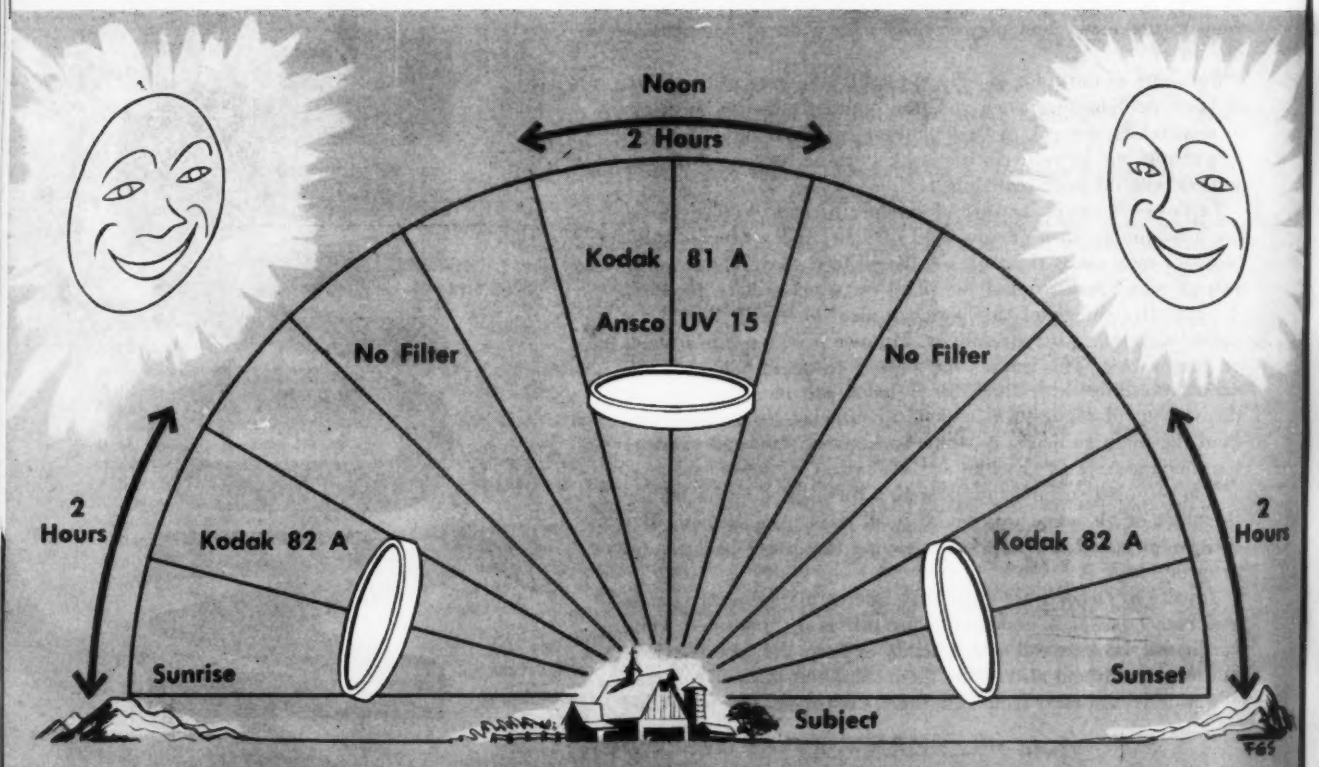
(Editor's note: Although the author refers to the filters by their Eastman Kodak and Ansco identifying numbers, filters designed for the same purposes are also made by some other manufacturers, including Ednalite Optical Co., Enteco Industries, Harrison & Harrison, Tiffen Mfg. Corp. In many cases the identifying symbols are similar to those used by Kodak and Ansco. However, the Harrison & Harrison system is completely different.)



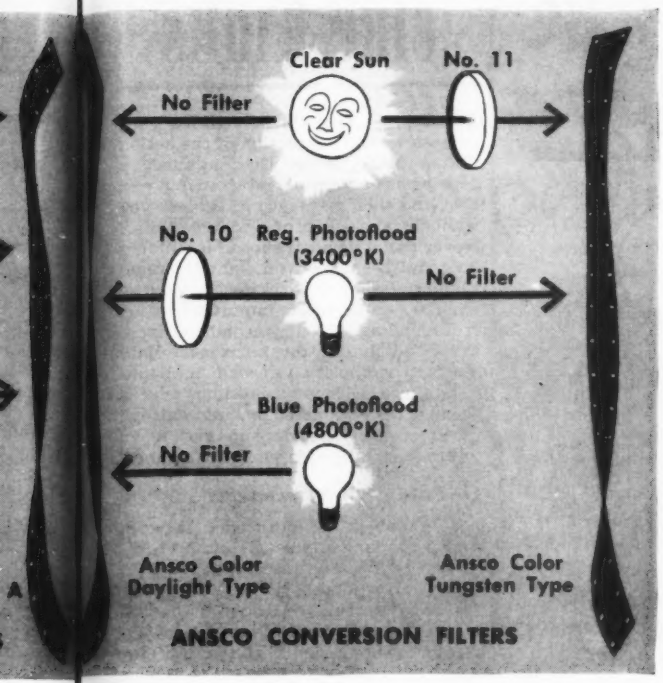
KODACHROME CONVERSION FILTERS

filters for movie

by ERNST WILDI



COLOR FILTERS FOR TIME OF DAY CHANGES



ANSCO CONVERSION FILTERS

makers

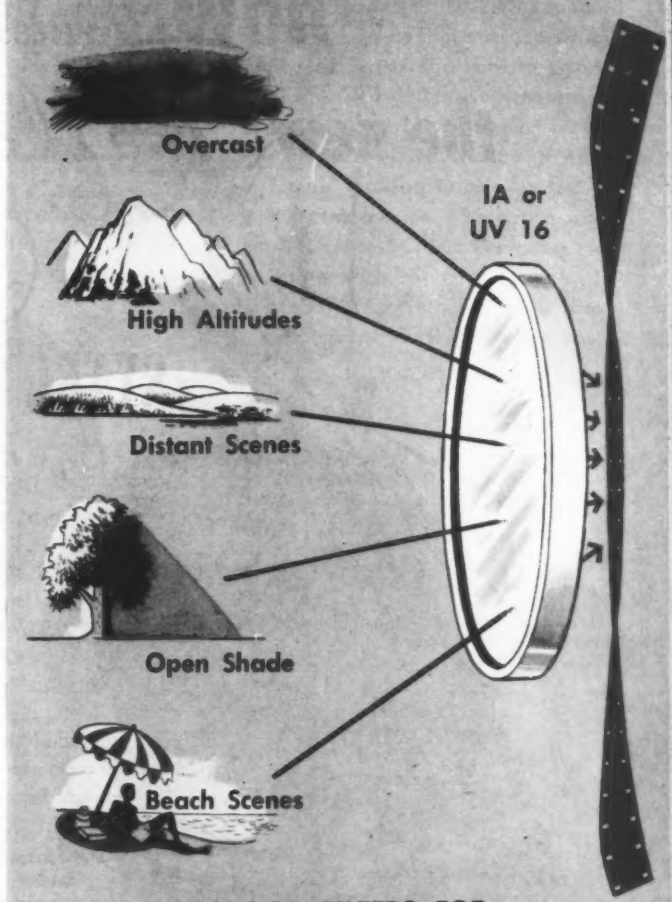
◁FILTERS FOR TIMES OF DAY

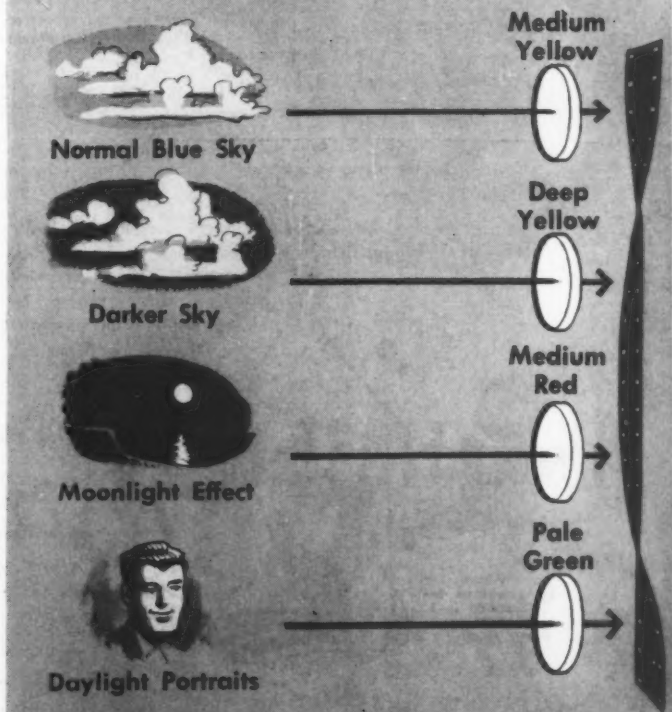
Sunlight varies in color according to the dust and water vapor in the air as well as to the position of the sun in relation to the viewer. The chart, *left*, designates the light-balancing filters recommended by the author for shooting color movies between sunrise and sunset. If the sunrise or sunset itself is being filmed, no filter should be used. If a subject is being filmed by light being reflected by a rising or setting sun, however, an 82 A filter (or its equivalent) in front of camera lens will reduce the reddish tint. The filters recommended for the noon hours reduce bluish light. All filters are for daylight type film.

SPECIAL PURPOSE FILTERS: ▷

So-called "haze filters" for color film do not eliminate the kind of haze visible to the eye. Instead, they act upon ultraviolet and near ultraviolet radiations which are invisible. The chart, *above right*, describes conditions under which more than a normal amount of ultraviolet light is present. If filmed without a 1A, UV 16, or Skylight filter over the lens, ultraviolet light registers upon color film as though it were visible blue-violet light. Haze filters for black-and-white film actually act upon *visible* atmospheric haze. Other filters for obtaining special effects with black-and-white film are shown at the *right*.

A booklet, "Tips On Movie Camera Lenses and Filters," is available upon request. Movie Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, New York.





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3. With the switch in the "TRIP" position, the flash lamp and extension lamps may be fired from the shutter release on the camera—whether the camera is equipped with a solenoid or not.

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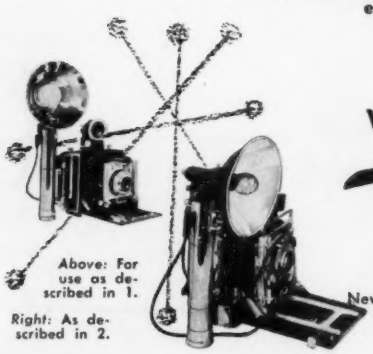

Above: For use as described in 1.

Right: As described in 2.

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cine-kinks

About pan shots. Always move your camera with the direction of the action taking place rather than against it. Never pass a point of interest in a pan shot and then return to it—unless you want the gag effect of a "double take." Never pan a vertical shot of a building diagonally—unless you want to create the impression of "drifting" towards a window or spot where important action is impending. When you pan horizontally, watch out for horizontal lines in the composition (road embankments, etc.). These sometimes give a scene a roller coaster or "undulating" effect if they wander up and down within the subject area being panned.

Questions from readers:

Q. What is the difference between an "A" mount and a "C" mount?

A. The designations "A" and "C" refer to the depth, or length, of the threaded portion of the lens mount which screws into the camera. The "C" mount is the one most widely used for cameras which accept interchangeable lenses. "A" mounts are rarely encountered outside the 35mm professional camera field.

Q. I have several reels of 35mm film I'd like to have duplicated as 8mm film. Can this be done?

A. Yes we know of two labs equipped to reduce 35mm film to 8mm film. Those labs are: Geo. W. Colburn Laboratory Inc., 164 North Wacker Drive, Chicago 16, and Master Motion Picture Co., 48 Piedmont St., Boston, Mass.

Q. I want to use tungsten (Type A) Kodachrome with a conversion filter for outdoor work. How much allowance for the filter's absorption of light should I give in terms of f/stops?

A. Make no compensation for the conversion filter in terms of f/stops. Remember, though, that when Type A film is used outdoors with the recommended conversion filter, the ASA index is 10.

Q. I have some exceptional 16mm movies which I think might sell commercially if they were duped on 35mm film. Can you tell me who does this kind of work?

A. A number of companies are equipped to enlarge 16mm movies to 35mm. (They can also reduce 35mm film to 16mm prints.) We are sending you a list of names and addresses under separate cover.

Q. I used 8mm equipment for years but now I've switched to 16mm. Would it be possible to have my best 8mm reels duplicated on 16mm film?

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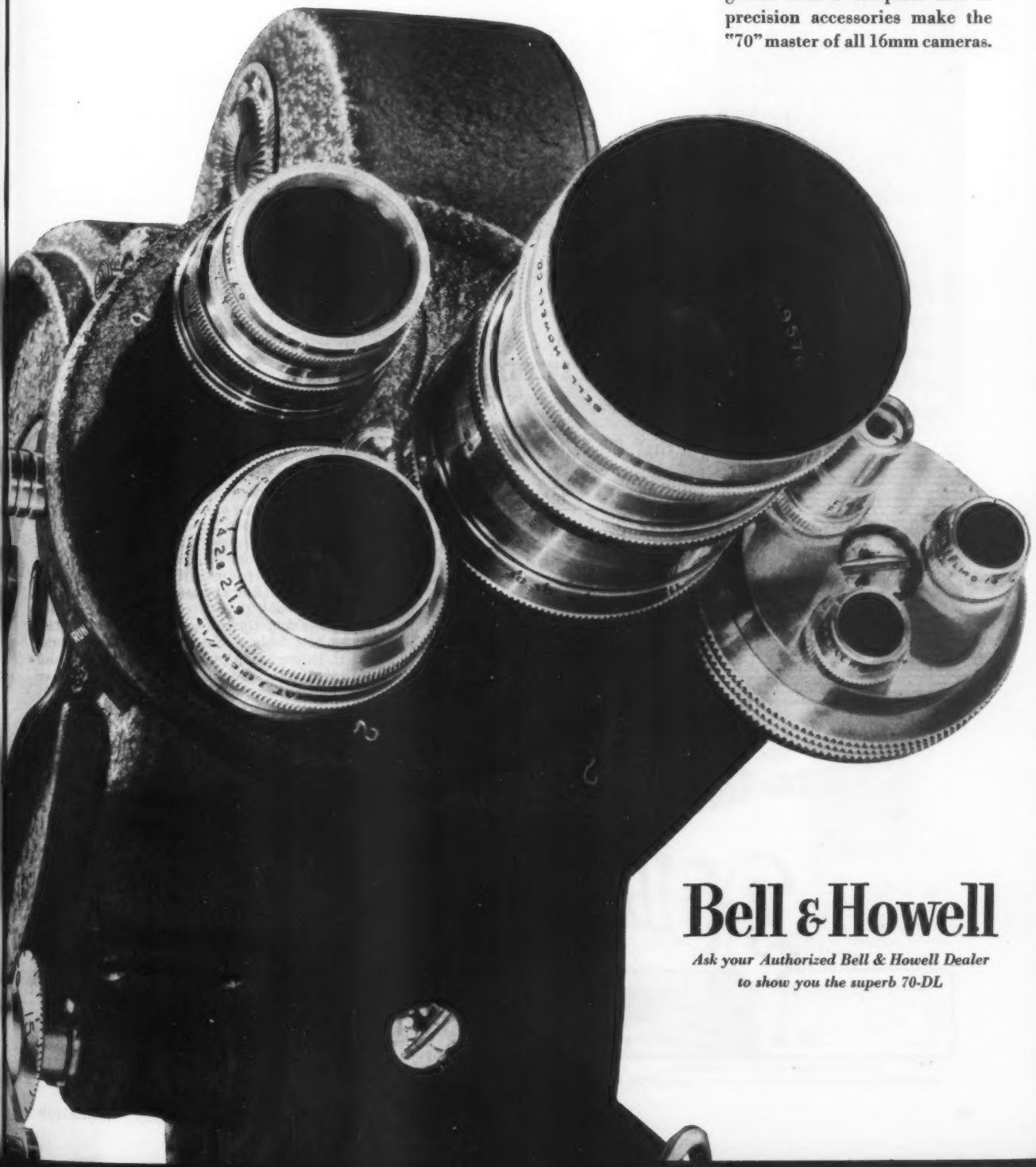

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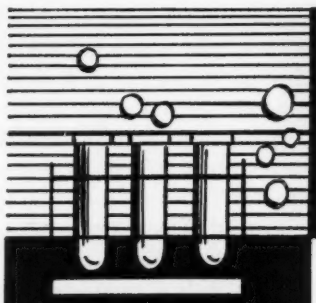

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new photo books

COLOUR BEFORE THE CAMERA, by K. Helmer Petersen. 47 pages, 8 color plates. Fountain Press, London. Rayelle Foreign Trading Co., importer. Price $2.00.

This book is devoted to the "why" of color photography, not the "how." The author does not dwell at all on the technical side of color. There are no exposure tables, filter guides or any discussions of special techniques. Instead Mr. Petersen gives a wealth of inspirational material. Discussions cover aesthetics, composition, choice of colors, portraiture, abstracts and many other subjects. This is done in a very pleasant, to-the-point manner.

The color photographs reproduced in this book were all made on Agfacolor. They may seem rather weak in color when first seen. However, careful study of these and the descriptive material about them will soon reveal that they are well conceived and executed. A worthwhile addition to your library. NORMAN ROTHSCHILD.

Mr. Rothschild is a regular contributor to MODERN PHOTOGRAPHY, *has taught photographic optics at various schools.*

CINE HINTS, TIPS, AND GADGETS, by Denys Davis, 100 pages. Fountain Press, London. Price $2.75.

This is a British book, which, like most British "make-it-yourself" books, is strong on simplicity and improvisation. You don't need a machine shop or a degree in engineering to make the time-saving gadgets described—most of them require only such materials as you will find around the house. Much of the book is devoted to general movie-making tips of every description. The rest deals specifically with editing aids, titling ideas, projection techniques, and camera operating kinks. Wherever necessary for the sake of clarity, drawings illustrate the text.—A.A.

BEGINNER'S BOOK OF PHOTOGRAPHY, Revised, by Wallace E. Dobbs. 144 pages. Illustrated. No. 21, Little Technical Library, Crown Publishers, Inc., New York. Price $1.00.

This pocket primer, now revised, gives ample instruction to the novice without cluttering his mind. Camera varieties, film gradations, lens action, the mystery of exposure, accurate light measurement, composition, development and printing procedures are all treated simply. There is a neat balance of text with illustration useful to the print-minded who lack the sharpened vision that grows with camera use.

Three popular photographic subjects are dwelt on in helpful detail: *Indoor Photographing of People* tells how to

(*Continued on page 88*)

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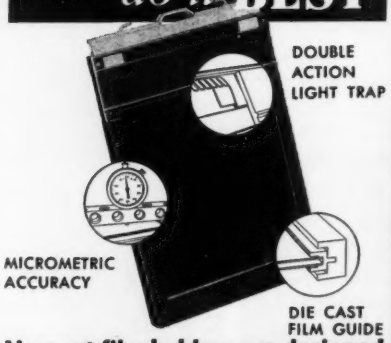

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new photo books

(*Continued from page 86*)

treat eyes, ears, noses and throats that don't conform to the human head divine; *Pets, Farm Animals and the Zoo* gives new variations on old themes; *Nature Photography* deals with wildlife, though a bit ambitiously for beginners.—B. L.

SYNCHRO-FLASH PHOTOGRAPHY, by G. L. Wakefield, F.R.P.S., and N. W. Smith; 184 pages, many illustrations. Fountain Press, London. Imported by Rayelle Foreign Trade Service. Price $7.25.

This book carries the sub-title *A Comprehensive Manual for the Practical Photographer.* It has excellent chapters on what flashbulbs are and how they work, principles of synchronization, infrared flash, and electronic flash. But it is precisely in the practical use of flash that the book is inadequate.

The book was written for British readers, and insofar as the British market is concerned it may be up-to-date in descriptions of flash equipment. However, much of the American equipment described as "representative" long ago disappeared from the market. No mention is made of the "bounce flash" technique which has come to be practically a standby for American photo-journalists and many amateurs. The subject of battery-capacitor flashguns is brushed over lightly, although B-C is virtually the rule with every new flashgun appearing in this country. In discussing B-C the authors state, "It will be obvious that a battery condenser circuit can only be employed where there is no solenoid or electromagnet to energize. The energy stored in the condenser is of the order of .02 joules (watt-seconds) which although more than enough to fire several flashbulbs is quite inadequate to operate an electrical shutter release." This must certainly come as a vast surprise to engineers of the Eastman Kodak Co. whose Ektalux B-C units have long done precisely what the authors say can't be done.—J. W.

MOVIE MAKING FOR THE BEGINNER, by Herbert C. McKay, F.R.P.S. 142 pages, illustrated with photographs. Crown Publishers, Inc. Price $1.

This is a *revised edition* of the book by the same title in the Little Technical Library series formerly sold by the Ziff Davis Publishing Co.

The three major additions to the book consist of new chapters on *Shooting the Picture, Artificial Lighting,* and *Sound.* The remainder of the book has been brought "up to date" with revisions in the chapters dealing with the technical aspects of home movie-making, the choice of equipment, editing, titling, and home processing.—A.A.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 117.

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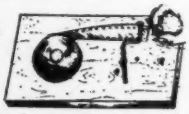

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DR. CINEMA

(*Continued from page 81*)

colorful flower blossoms. The actual location should be—or should appear—as natural as possible. Example: Block off a small patch of rural real estate, collect a couple of beetles or other sizeable insects, and see what happens.

A colony of ants in a sunny patch of sand is a wonderful subject for closeup work. These characters tend to stick to their business of building ant-hills when there's no food around. You can introduce an element of drama in such footage by giving the ants a morsel of food or a dead beetle to work on and drag around. A closeup of this sort is guaranteed to pack quite a wallop when it fills the entire screen.

If you want to knock an unsuspecting home audience right off the divan, film an episode involving a snake. You can work such footage into a picnic or hiking film for comic relief. First, of course, you locate your snake—non-venomous variety. Then comes some business about the girls in the party sighting the reptile and making for the hills. If the snake's a harmless one, and if you aren't too squeamish, do your best to get a few feet of action from ground level. This means flopping down at full-length in what you think will be the critter's path. (Don't worry—he'll be more frightened than you will, I *think.*) If all goes well, you'll get a snake-level sequence which can be a regular barn-burner when you screen it next winter.

You don't care to get quite so close to nature subjects as this? Then try using regular telephoto lenses and telephoto attachments in the normal way. There may be, for example, a martin house or a bird's nest on or near the grounds of your vacation spot. A few long shots interspersed with telephoto closeups of such subjects will help document your vacation film.

The same thing holds for unexpected telephoto closeups you may get of beavers, deer, eagles, geese, antelope, and other fauna too skittish to be approached closely. I'd even extend the suggestion to less rustic vacation spots. At Niagara Falls you can add tempo to scenic footage with a "closer-up" shot of the *Maid Of The Mist* in the foam below you, or the tourist-filled cable car high above the rapids downstream.

Whether you film tiny subjects close at hand, or reach out with a telephoto, plan this year's vacation footage to include plenty of screen filling closeups. And don't forget—I'm here to help you with your movie problems when, and if, I can. Just address your question to the Movie Editor in care of MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, and enclose a stamped envelope for the reply.—THE END

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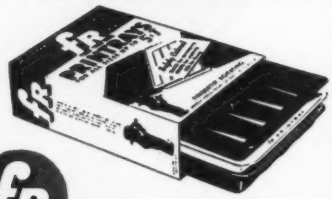

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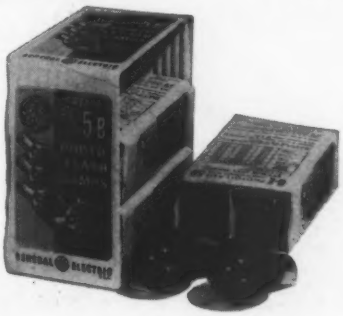


Remember, there's a G-E lamp for every photographic purpose

GENERAL ELECTRIC

SECOND PRIZE $15. Don't overlook the comic contrast in situations all around you. Morris H. Jaffe of New York, N. Y., spotted this pose on a hot summer's day—shot at f/6.3 and 1/100 sec. with his Rolleiflex camera.

If you like to make humorous shots but they're not getting the laughs you expect, why not turn to unposed situation comedy? It's all around you—at the beach, on the streets, in your home—in fact wherever people get together. Almost any camera will do. But like Morris H. Jaffe and Ed Blair, who made the shots at *left* and *far right*, you need a keen eye to spot an amusing contrast, and the ability to shoot fast. Both shots show a type of humor growing out of real events. And both have an appeal that is rarely found in posed photographic humor.

Rules are few in MODERN's monthly contest. You are welcome to submit as many black-and-white prints as you wish—4 x 5 in size or larger. Just remember to put your name, address and all technical data on the back of each picture. If you want prints returned please enclose return postage. All pictures are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.

"I tried it myself"

THIRD PRIZE $10. "Here's one of my latest pin-ups," writes Lawrence Schiller of San Diego, Calif. A Strobonar III electronic flash unit provided fill in. The camera used was a 4x5 Speed Graphic at f/5.6 and 1/100 second exposure.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST

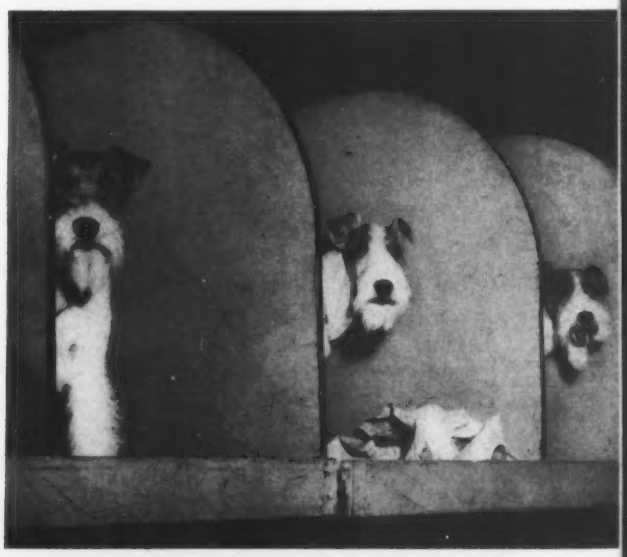
FIRST PRIZE $25

SECOND PRIZE $15

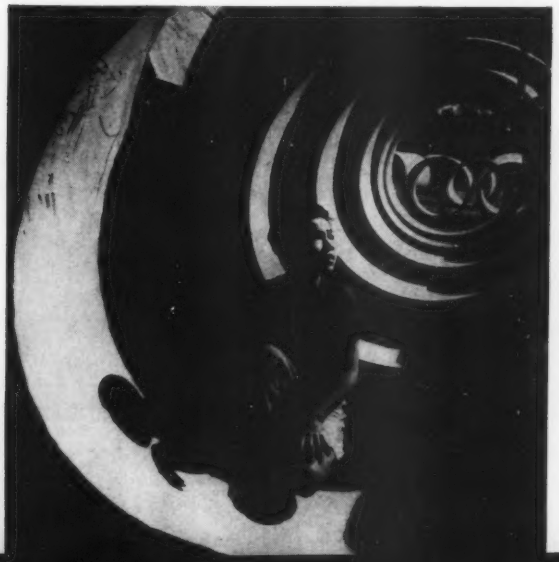
THIRD PRIZES $10

◁ **$25 FIRST PRIZE** goes to Thomas F. McCormick of New York, N. Y., for this modern pictorial called "Feeding Time." The blurred motion of wings and the child's position both help to heighten the seaside mood. Zeiss Maximar, f/8, 1/200 sec., light yellow filter.

THIRD PRIZE $10. It took a keen eye and quick trigger finger to record the canine humor shown here. Ed Blair of Hollywood, Cal., made the shot with Ikoflex and No. 25 flashbulb at the camera; f/11, 1/100 sec. exposure. ▽



THIRD PRIZE $10. Good use of light, shadow, and perspective gives this informal portrait by Lim Soo Hwa of Penang, Malaya, an almost three-dimensional quality. His camera was a Rolleiflex; the exposure f/11 and 1/100.



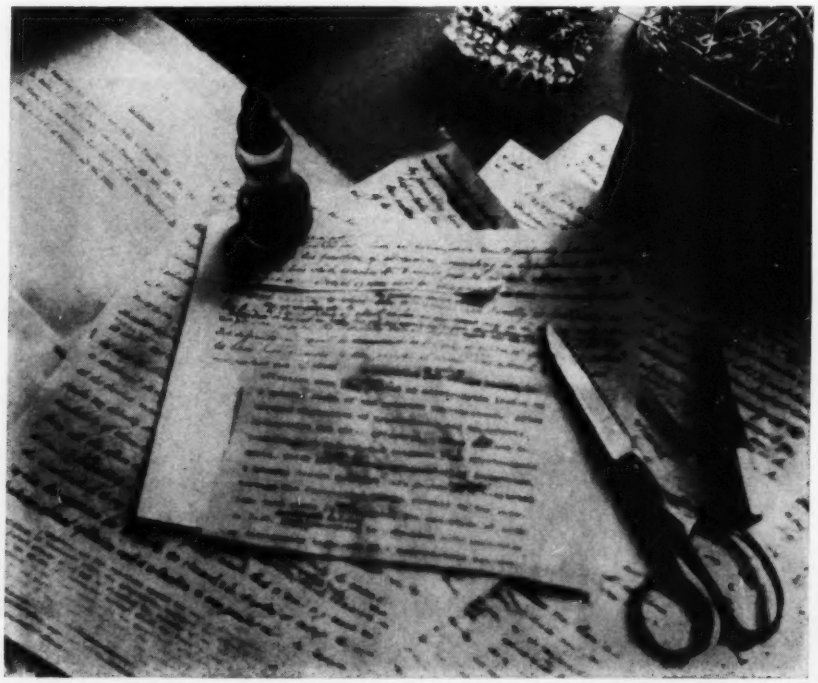
what is a portrait?

PHOTOS BY HAROLD LOW TEXT BY JOHN ROSS

Dr. Otto Loewi: Call this a study, portrait, picture; whatever the name, it shows not only the likeness of a man but also something of his deep, inquiring character.

IT IS JUST AS EASY to make a bad portrait with a studio camera and complicated lights as it is possible to make a good one with a box Brownie. For the essentials of a good portrait—or any good picture—invariably lie in the treatment of the subject itself: how it is composed, how it is lighted, and above all, in portraiture, how the personality of the subject is expressed on film. The interpreter in this case is the photographer.

The documentary mode of making a portrait is very well illustrated in Harold Low's moving set of pictures taken in the study of Dr. Otto Loewi, noted pharmacologist and Nobel Prize winner. These photographs grouped together tell a story of Dr. Loewi, showing not only a sensitive picture of a man, but how he lives and works, how he likes to relax. These separate subjects are all attributes of the man. Any one *(Continued on page 105)*



Something about the work of the man, the incidental tools that he uses. Perhaps this could be combined with his hands as in the photo at the *top opposite*.

Harold Low's photographs "at home" were all taken with a Leica camera, Elmar f/3.5 lens wide open, using available light at slow shutter speeds. They can be considered as successful technically as if they had been done in a formal studio setting, and chances are that they are much more faithful to the original.

The scientist at a favorite pastime. Not a portrait in the sense of the word, but to anyone who is familiar with the man a likeness well combined with intimate environment.

Favorite easy chair is place for long hours spent in serious study of his writing. Objects which would have added only confusion to this informal scene have been eliminated.

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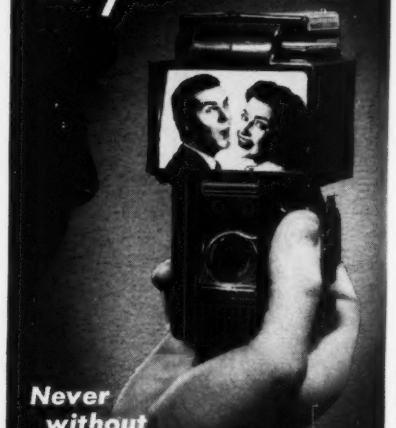

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WHICH STEREO CAMERA?

(Continued from page 53)

VIEW-MASTER PERSONAL STEREO CAMERA:

This instrument stands quite apart from the other four stereo cameras already discussed, both in design and actual use. The camera was made to produce stereo frames of a size (12 x 13mm) suitable for mounting in View-Master reels. These reels and inexpensive plastic viewers have been available for a good many years. The store-bought reels cover a variety of subjects and each reel contains seven stereo pairs.

The View-Master Personal Camera was designed to produce stereo pairs which could be mounted in blank reels and used in the already available plastic viewer. Thus, owners of View-Master commercially made reels can now take their own. Easily the most outstanding feature of the camera is its ability to produce 69 stereo pairs on a standard 36-exposure roll of Kodachrome, or 37 pairs from the 20-exposure roll.

The viewfinder **1.** is mounted above and between the two lenses. There is no correction for parallax error, but none is needed since the fixed focus lenses are designed only to be used at distances of six feet to infinity. The shutter release **2.** is located on the bottom right front panel of the camera. The shutter speed dial **3.** and aperture control dial **4.** are placed atop the camera and are coupled to a unique exposure calculator **5.** To use it, you first pre-select either the shutter speed or the lens aperture. Then you rotate the other exposure control dial until the calculator atop the camera shows that the type of subject to be photographed (dark, average, light) is lined up opposite the light condition (bright sun, hazy sun, etc.). At this point, the camera is properly set for both speed and aperture. Since there is no focusing, all you need do is snap the shutter.

The camera is also unique in operation. Once it is loaded, exposures are made on the bottom half of the film through the before-the-lens shutters **6.** When the film reaches the end you turn a knurled dial **7.** placed between the lenses. This moves both lenses from the bottom strip of film to the top and reverses the film-winding mechanism. As the film is rewound into the cartridge, another set of stereo pairs is made on the top half of the film. Filter retaining rings **8.** are built onto the lens mounts. The lenses are recessed so deeply behind the rings and the shutters that lens shades are not needed. The body **9.** is an aluminum die casting.

The flash contact **10.** is located atop the camera and accommodates a special flashgun which screws directly into the body. The flashgun, also of unique design, incorporates a rangefinder. When mounted on the camera, the subject is focused on through the rangefinder. After the subject is in focus, you can read the proper exposure for the flash shot directly from a wheel on the flashgun. This technique eliminates all mathematics with flash guide numbers.

Some explanation of the mounting of the stereo pairs must also be made. The film when processed is returned to you or your camera dealer in a long uncut strip. The individual stereo pairs are then cut from the strip and mounted in the small circular cardboard reel which fits the viewer. The camera owner can either buy a cutting jig and mount his own or the dealer can have them mounted at a moderate fee.

A more precise and optically superior viewer is to be made available soon. The stereo pairs can be projected in two dimensions through an inexpensive machine or seen in true stereo by means of a recently introduced projector.—THE END

modern STEREO

BY BART BROOKS

Here are some questions from readers about stereo photography. The answers may help you to better results and greater viewing enjoyment.

Question: *I've tried a number of stereo viewers but always have a good deal of trouble getting the two images to converge. Is something wrong with my camera or with my eyes? My family and friends don't seem to have any trouble using my slides in any viewer. I enjoy taking stereo pictures but my slides look better to my friends than to me.—R. Clarke, Fargo, N. D.*

Answer: If you had trouble with only one viewer, your problem might have been in improperly aligned optics or a fingermark over one of the lenses. But since you see poorly with all viewers while your friends have no trouble, your eyes are probably at fault. However, the Sterling Co., 148 East Superior St., Chicago, may have the answer for you. This concern has just marketed a stereo viewer with individual adjustments for each eyepiece much like the separate focusing devices found on expensive binoculars. The viewer can be adjusted for your own eyes and then changed for persons with other visual problems. If your dealer doesn't have this new viewer, he can get information about it from the company.

Question: *I am writing you for a little further information on hyperfocal distance, since I own an Iloca Stereo Camera with 45mm lenses (Iloca I). A table in the GE Data Book is given in inches instead of millimeters. In transposing it into millimeters, I get results at variance with the Iloca info. Also their definition of hyperfocal distance is different from yours. The data book defines it as: the distance from the lens to the nearest point in sharp focus when the lens is focused at infinity.—G. Schultz, New York City.*

Answer: The definition of hyperfocal distance quoted is correct as far as it goes. But the same page of the GE Data Book also states: "When the lens is focused at the hyperfocal distance, all objects from half that distance to infinity will be in good focus." It is a commonly known fact that when a lens is focused at infinity everything is in adequate focus for some distance from infinity toward the lens. The point we are concerned with is simply "at what distance and aperture shall I set my camera to have a good sharp picture from the nearest foreground subject to infinity." We list below a table of hyperfocal distances for your use with 45mm lenses:

Hyperfocal Distance	Aperture
43 ft.	f/3.5
38 ft.	f/4.
27 ft.	f/5.6
19 ft.	f/8.
14 ft.	f/11.
10 ft.	f/16.
7 ft.	f/22.

Question: *I use a Stereo-Tach outfit on an Argus C3. The results have been very disappointing. A bad overlap occurs in the center where the two images meet and a shadow on the outsides of the frames results. It seems to me that one of the movie cameras uses a similar device and produces good results.—G. Gunderson, Brooklyn, New York.*

Answer: The aperture setting of your camera is extremely important when using the Stereo-Tach. With the Argus C3, openings of from f/5.6 to f/8 yield best results. The undesirable overlap between images which you have described results from shooting at wider apertures. Shooting at apertures smaller than f/8 causes the shadows on the outsides of your pictures. Incidentally, the Stereo-Tach must be mounted as closely as possible to the front lens element of the camera.

In reference to the similar device on movie cameras (probably you refer to the Nord Stereo Converter), such devices are usually constructed for wide apertures f/1.9-f/2.8 commonly used in making color movies. These produce two pictures side by side on each frame each distinct from the other without the vignetted center obtained with a Stereo-Tach.—THE END

"It must be for photographers with three eyes!"

FILTERED FACTS by Ed N. Lite

It's my anniversary—one full year of Ed N. Lite Filtered Facts . . . and believe me it's truly thrilling to get all your wonderful letters telling me how much help this column (and EdnaLite Duraklad Coated Solid Optical Glass Filters) have been. It's really a pleasure to render this public service! Pardon my pride if I quote from some typical epistles:

C. B. of Newark, N. J., writes: "After using a _____Conversion Filter to take outdoor pictures with Type A film and deciding this was not for me, I was determined to give it one more try with an EdnaLite ChromA. Am I sold! Since then I've used only Type A film and EdnaLite ChromA and all of my shots have been truly warm and wonderful."

P. W. of St. Petersburg, Fla., writes: "I resisted using filters on those shots where I wanted to make enlargements—I'd find that my enlargements were just not clear and sharp. After reading your column I realized the trouble might have been due to my using an uncoated 'laminated sandwich'. I took some 35mm shots with your EdnaLite Solid Optical Glass Duraklad Coated Filters and blew them up to 14 x 17. Boy, did I feel great when they came out clear and sharp. It's EdnaLite for me from now on. So, please send me . . ."

R. S. of U. S. Army, Tokyo, Japan, writes: "The results on my first few rolls of color film almost soured me on color. I had taken shots of the family and friends in the shade—just as I'd always done with black & white. Exposure was fine, but I was sure if my friends saw the results they would get as blue in the face as they appeared in the pictures. Your column on Colortoning Filters needled me—so I took another chance—using an EdnaLite CTY-81C Colortoning 'Warming' filter. Same friends — same shade — but what a world of difference in results. Every shot a beauty! EdnaLite's made a color addict out of me."

L. D. S. of Los Angeles, Calif., writes: "Ed, you talk too much about your filters and you don't stress the real value and beauty of EdnaLite filter accessories. I have one camera which uses a Series V adapter and filters. The adapter and shade are _____. My other camera uses Series VI—and these are EdnaLite. I use them both equally often, but on the first I have to clean the lens every time I use it—the wooly stuff on the inside of the shade always seems to be coming off to dirty my lens. This just doesn't happen with EdnaLite. And what a difference in appearance. EdnaLite still looks new—the other is getting spotted and discolored and the threads are almost worn off."

T. R. of the U. S. Navy writes: "My buddy and I bought our cameras two years ago from different dealers. My dealer sold me EdnaLite filters—his dealer sold him_____filters which, as you know, are uncoated laminated sandwiches. We've been on ship board together this year and took many of the same pictures — but what a difference! When he saw my results he checked his filters and found that three of the four had faded enough to spoil 3 rolls of color film. Not only did his vacation cost $16.50 more than he figured—but he just doesn't have those remembrance pictures that are so much a part of any vacation. By the way, I've just returned from a visit to our Ships Store where my friend just bought himself a complete set of EdnaLite Optical Glass Lifetime Guaranteed Filters."

Hundreds of letters every month read the same way. This certainly proves that EdnaLite Filter religion — once gained — pays off in proud picture rewards. Don't stay filter-scared and picture-poor. Write me for lots of free guidance or go in and see your EdnaLite dealer now. TAKE NO SUBSTITUTES. There is no substitute for EdnaLite Duraklad Coated Filters made from *real* SOLID Optical Glass . . . Lifetime Guaranteed for a Lifetime of use.

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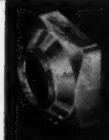

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***1ST NANAIMO INT. EXHIBITION OF PHOTOGRAPHY, VANCOUVER ISLAND, BRITISH COLUMBIA.**
Closes August 15. Exhibit, September 13-20. Fee, $1 for 4 prints. Write S. C. Dakin, Dir., 58 Pine, Nanaimo, B. C.

XX "IRIS" INT. SALON OF PHOTOGRAPHY, ANTWERP, BELGIUM.
Closes August 15. Exhibit, September 19-October 4. Fee, $1 for 4 monochrome or color prints. No slides. Write L. Verbeke, 435 Lackborslei, Deurne-Antwerp.

***9TH SALT LAKE (UTAH) COLOR SLIDE EXHIBITION.**
Closes August 29. Exhibit, September 13-23. Fee, $1 for 4. Write D. M. Brown, 3061 Canyon View Circle, Salt Lake City 6.

2ND MEXICAN INT. EXHIBITION, MEXICO CITY, D. F., MEXICO.
Closes September 1. Exhibit, October 10-November 9. Write Club Fotografico de Mexico, Apartado Postal 1628, Mexico 1, D.F., or R. Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis.

6TH ANNUAL MAGIC EMPIRE COLOR SLIDE EXHIBIT, TULSA, OKLAHOMA.
Closes September 19. Exhibit, October 5 and 6. Fee, $1. Write Miss Ruth Canaday, 1779 S. Victor, Tulsa 4.

***CHICAGO (ILL.) INT. EXHIBITION OF PHOTOGRAPHY, SCIENCE AND INDUSTRY MUSEUM.**
Closes September 26. Exhibit, October 17-November 15. Fee, $2 for 4 prints. Write Mary Abele, Sec'y, 2617 Hartzell St., Evanston, Illinois.

3RD INT. EXHIBITION OF PHOTOGRAPHY, MASHONALAND PHOTOGRAPHIC SOCIETY, SOUTHERN RHODESIA.
Closes October 1. Exhibit, November 1-7. Fee, $1 for 4. Write Ex. Sec'y, P.O. Box 2038, Salisbury, S. Rhodesia.

***8TH HONG KONG INT. SALON OF PHOTOGRAPHY.**
Closes October 15. Exhibit, November 30-December 5. No fee. 4-print limit. Write Tom Chan, Sec'y, Gainsborough Studio, 301 Gloucester Bldg., Hong Kong.

13TH VICTORIA (B.C.) INT. SALON OF PHOTOGRAPHY AND COLOR EXHIBITION.
Closes October 17. Exhibit, October 22-24. Fee, $1.50 for 4 prints; $1 for 4 slides. Write J. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Can.

1ST ORLANDO (FLORIDA) SOUTHEASTERN SALON OF PHOTOGRAPHY AND NAT'L STEREOSCOPIC EXHIBITION.
Closes November 2. Exhibit, November 15-23. Fee, $1 for 4 stereo slides or Viewmaster reels. Write Mrs. Jane A. Heim, Sec'y, 1124 West Yale Ave., Orlando, Fla.

*Follows P.S.A. practices.

I'LL TAKE THE SHADE

(*Continued from page 49*)

at f/4. In very low light outdoors, I recently used exposures of 1/250 second at f/5.6 to f/8 in making a series of pictures of MGM stars, Marge and Gower Champion, dancing at top speed.

One drawback to using "souped-up" film is its short latitude—about that of color film. Since this allows only a small safety margin for errors, I follow my meter readings closely. If I am working in a large room where subjects will be moving around, I first measure the light in different parts of the room, then alter my exposures as the action moves into those areas. The thing to remember is that while the slight increase in contrast which you obtain with extra film speed is ideal for flat shade, the film won't take an extreme contrast range without blocking up the highlights or dropping shadow details. This means that a high film speed has to be used with discrimination. It should be a tool that you use only to accomplish a result you couldn't possibly achieve with a normal film speed and development.

Whenever possible, I use a normal film speed and normal development and shoot according to my exposure meter. This doesn't mean, however, that every exposure is based upon the light reading I obtain from my *subject*. More often than not, I expose for the *important* thing in the picture depending upon what mood or interpretation I want to put across. Depending upon where I wish to place the emphasis in a picture, I am as likely to base my "normal" exposure on a background area as upon the foreground subject. If the exposure is based upon a background area lighted by the sun, a foreground subject in the shade will appear in silhouette. Conversely, if the exposure is based upon the foreground subject, a brightly lighted background area may be completely blocked up by intentional overexposure so that it will not print after the negative is developed.

Speaking of controlled overexposure, those of you who have shot directly into indoor lights (in a theater, auditorium, or even in home portraiture), have probably noticed that areas of a negative surrounding the parts overexposed to the lights become diffused. With the shadow areas veiled, the resulting picture contains very little contrast. In other words, the various images are recorded in a relatively short scale of gray tones.

As an experiment, I tried duplicating the effect in daylight—purposely overexposing the background in certain pictures in order to obtain subtle gradations

(*Continued on page 100*)

What are the 5 most common errors in taking snapshots?
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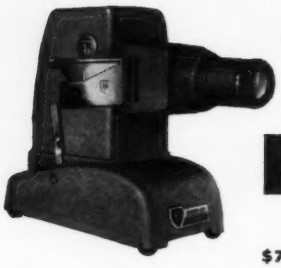

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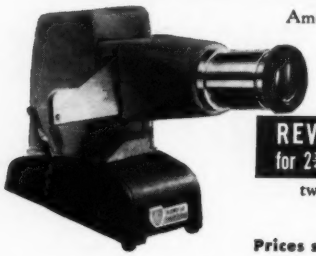

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I'LL TAKE THE SHADE

(*Continued from page 99*)

of tone rather than sharp contrasts. The picture of the girl in the tree (*page 49*), for example, owes much of its mood to intentional overexposure to the strong backlight.

As for color—this, too, is a matter of taste. Some people like strong contrasts and colors that shriek so much that they are willing to spar with squinted eyes and shadow problems in order to get it. But even though the slow emulsion speed of color film means using a camera tripod in the shade (a serious disadvantage for me), I feel that the rich, yet subtle, colors to be had only in diffused light are worth going after. In color, as in black-and-white photography, I'll leave the sun-strokes to whoever wants them. Meanwhile, I'll play it cool—in the shade.—THE END

I LIKE SUNLIGHT

(*Continued from page 48*)

from f/11 to f/16, and reduce your shutter speed from 1/250 second to 1/100 second. This cuts the flash exposure in half, yet allows the sun twice as much time (because of the slower shutter speed) in which to expose the film.

I prefer small cameras, either a twin-lens reflex or a 35mm Nikon, for all my black-and-white shooting outdoors. The reason: working with a bulky camera outdoors—especially one which requires the use of a focusing cloth—leaves me exhausted at the end of the day with only a handful of negatives to show for my efforts. A small camera is easy to use at any angle, assures critical focusing in jig time, and can turn out a dozen exposures in the time it takes to make a single exposure with a large camera. Processing roll film in quantity is equally fast in comparison with processing cut film. I simply tank-develop all my Rollei and Nikon film (6 or more rolls at a time) in Microdol at recommended times and temperatures.

Since most of my outdoor color pictures are slanted for magazine covers and calendar use, the "mood" I try to convey is usually one of carefree happiness. While I have no quarrel with the softer, more subtle colors one obtains in the shade, the "mood" of a shade picture is seldom the essence of radiant, bubbling happiness. You need the deep blue sky (preferably just after a rain), the warmth of sunlight, and fresh, vibrant colors to match the mood and personality of a girl who is actually enjoying a "moment in the sun". Perhaps it is because I like to share the moods of my subjects that I enjoy outdoor pictures. Sunlit pictures!—THE END

NEW PRODUCTS

(*Continued from page 40*)

els, for storing 90 or 180 slides, the cases feature tarnish proof hardware, are covered in waterproof tweed, and can be stacked neatly. Price complete with files, three-drawer case, $10; six-drawer case, $16.50; less files, 3 drawer case, $6; 6 drawer case, $9; slide files, $1.50 ea. For more information write:
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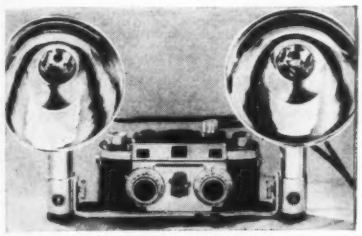
New Praco Flashguns

Three new Praco flashguns have recently been announced. The first of these, the BC Compresso-Flash, fea-



tures an adjustable lock nut which permits the gun to fit camera accessory shoes. It also has a polished reflector, extension outlet, bulb ejector, built-in test light, and interchangeable cords. The unit accepts midget bulbs only, and has a flat, rectangular plastic body.

Also available is the Duo-Flector, in models for use with either sync or non-sync cameras. It features vertical and horizontal adjustment of the bracket arm, bulb ejector, polished reflector, extension outlet, and adjustable battery case socket. Interchangeable connecting cords permit use with most cameras. Either midget or regular bulbs can be used without an adapter. The battery case is made of anodized aluminum.

The Double-Flash (illustrated), for use with the Revere 33 stereo camera, consists of two Duo-Flector units mounted on one bracket and coordinated by a connecting cord. The batteries of one unit will operate both guns. Either gun may be operated singly by disconnecting the cord between the two units. Price of BC Compresso-Flash, complete with battery and bracket, $9.85; Duo-Flector models less batteries, from $14.25 to $16.20; Double-Flash for Revere 33 less batteries, $29.50. For more information write:
PRACO PHOTO PRODUCTS CO., INC.
2288 AMSTERDAM AVE., NEW YORK 33.

New Kodak Sound Projectors

Three new models of the Kodascope Pageant 16mm sound projector, designed especially for the audio-visual field, have been announced by Eastman Kodak. They have been developed from the Model I Pageant, which will continue on the market. The first of these, the Model AV-071, requires no lubrication. It features a new type shutter said to provide 43 percent more screen illumination than the Model I. The new unit operates at sound speed only, and comes with the same equipment as the standard model, including a built-in-the-case 8 in. speaker.

The Model AV-151 takes both silent and sound films. It features a high-fidelity 15-watt amplifier and a 12 in. DeLuxe speaker. It is supplied complete in two matching cases.

Model AV-151E features the new shutter, the 15-watt amplifier, and the separate 12 in. speaker. It operates at sound speed only, and is for use where extra brilliance and sound volume are required. It is supplied in two matching cases. Price of Model AV-071, $400; Models AV-151 or AV-151E, $530 each. For additional information about these models, write:
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(*Continued on page 102*)

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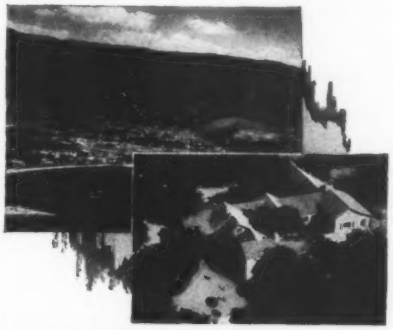

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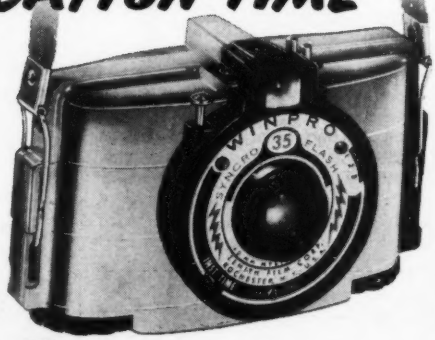

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NEW PRODUCTS

(*Continued from page 101*)

5 x 7 or 4 x 5 cut film in about 30 minutes. Price of the outfit complete with regular blotter pack and film conversion unit, $104.45; complete with deluxe blotter pack, $112.20; film conversion unit only, $24.95. For more information write:
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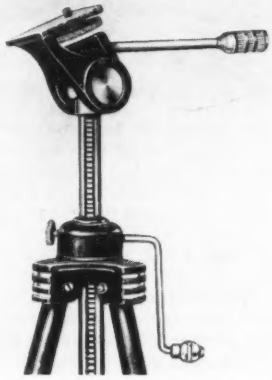

models, a two and three section, are available. Both have 12 in. elevators. The two section model extends to 69 in., closes to 35 in., and weighs 5¼ lbs.; the three section extends to 76½ in., closes to 29½ in., and weighs 6 lbs. Price of two section model, $19.95; three section, $23.95. For additional information write:
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DuPont Plastic Filters For Varigam

New plastic filters for use with Varigam variable contrast paper have been developed by DuPont and are expected to supersede the old lacquer-protected gelatin filters currently in use. The manufacturer states that the new filters are flat, durable, of good optical clarity, and highly resistant to scratches and moisture. Mounted filters are available in one size only, and consist of a black plastic frame 2½ in. square with a 2⅛ in. circular filter aperture. A newly designed, molded black plastic filter holder fastens securely to the enlarger lens barrel. Unmounted sheets are available on special order only. Price of mounted filter sets, complete with filter selection chart and bottle of anti-static cleaning solution; Set 5-A (5 filters, Nos. 1, 3, 5, 7 and 10), or Set 5-B (5 filters, nos. 2, 4, 6, 8 and 9),

(*Continued on page 103*)

NEW PRODUCTS

(*Continued from page 102*)

$4.40 each; Set 10-C (all 10 filters), $7.60; single filters, $1 each; unmounted sheets, 8 cents per sq. in. For more information write:
E. I. DUPONT DE NEMOURS & CO.
WILMINGTON 98, DELAWARE

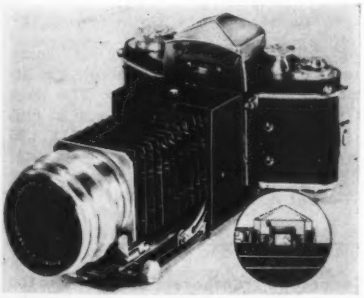
Brooks Duo-Slide File

Stereo and/or 2 x 2 slides can be accommodated in the new Brooks Duo-Slide file. Used as a stereo file it holds more than 50 glass or 125 cardboard mounted slides; for 2 x 2 it holds over 125 glass slides or 250 readymounts.

An expandable group identification system is featured. Components for either type of filing and a dust proof cover are also included. Construction is of heavy boxboard with varnished, tweed-effect finish. Price, 75 cents. For additional information and free literature write:
BROOKS MANUFACTURING CO.
1514 ASTER PL., CINCINNATI 24, OHIO

Sperling Camera Accessories

Several new Sperling accessories for the Exakta, Leica, and Praktica cameras are available in this country for



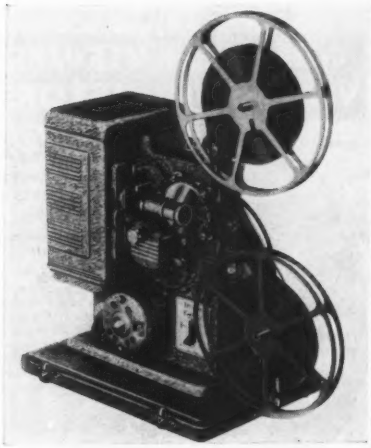
the first time. They are made in Western Germany. Included is a prism viewfinder in models for either the Exakta or Praktica FX camera. It provides eye-level focusing and viewing, with upright, unreversed, and parallax corrected image.

Also available are the Proflex bellows extension and the Sperling microscope attachment. Both come in models for use with the Exakta, Leica, or Praktica FX. The bellows attachment, for micro or macro-photography, provides double extension up to 155mm, and folds to a compact size. The microscope attachment permits the camera to be tilted to one side while the microscope is used visually. Bayonet adapter rings and extension tubes are available. Price of prism viewfinder for Exakta, $39.95; for Praktica FX, $19.95; Proflex bellows extension, $29.95; microscope attachment, $17.50. For additional information write:
KINE CAMERA CO.
11 W. 20 ST., NEW YORK 11, N. Y.

New Keystone 8mm Projectors

Three new 8mm movie projectors have recently been announced by the Keystone Camera Co. The first of these, the Keystone Eighty (illustrated), is a compact 500-watt unit. It features variable speed controls, and the Lite-O-Matic plug. This last feature turns the room light off when the projector is turned on, and vice versa. The projector is of one-piece, die cast construction with metal arms, and takes up to 400 ft. reels.

The Model Sixty-Six 750-watt projector is an improved version of a for-



mer model. Besides its geared take-up reel arm, it now has the same features as the Keystone deluxe line.

Also available is the Brightbeam, a budget priced 500-watt unit. It features twin blower fans, and an AC-DC motor. It is of all metal construction, and takes up to 400 ft. reels. Price, including carrying case, Keystone Eighty, $99.50; Sixty-Six, $127.50; Brightbeam, $79.90. For more information write:
KEYSTONE CAMERA CO.
151 HALLET ST., BOSTON 24, MASS.

Kodascope Analyst 16mm Projector

The new Kodascope Analyst 16mm silent projector is specifically designed for close analysis of movie action. It features two separate motors, for blower and film moving mechanism respectively. The constant-speed blower motor provides maximum cooling regardless of projector speed or direction of film travel; the two-speed governor-controlled second motor drives

(*Continued on page 104*)

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NEW PRODUCTS

(*Continued from page 103*)

the film mechanism only, providing almost instantaneous starts and reverses. Other features include: newly designed coating on the condenser lens, and heat absorbing glass which eliminates the need for a safety shutter. These improvements prevent blanking out of the picture when the film is reversed. A remote reversing switch permits the operator to control the projector without sitting beside it.

Another unique feature of the new unit is a Daylight Projection Viewer which is carried in the projector case. Price of the Analyst is $295. For more information write:
CINE KODAK SALES DIVISION
EASTMAN KODAK CO., ROCHESTER 4, N. Y.

New Diamond Gadget Bags

Three new Diamond Pak-All gadget bags, the C511 (illustrated), C512, and C513, are now on the market. They incorporate all the important features of the more expensive C501 bags, including filter compartments, easy-carry handle, and swivel snap hooks for attaching the shoulder strap. The bags are made of leather, and come in ginger brown. Prices range from $14.95 to $18.95. For more information write:
DIAMOND CASE DIV., L. LEFKOWITZ & BROS.
NEW BRUNSWICK, N. J.

Kodascope Transparent Reel Cans, in the 400 ft., 8mm size, are now available. With the cans, identification lettered on the white film leader may be easily read through the transparent plastic. Price, including 400 ft., 8mm Kodascope reel, $1.60; can only, 90 cents. For more information write: *Eastman Kodak Company, Rochester 4, N. Y.*

The new **#128 Brumberger stereo carrier** permits projection of one frame of a standard stereo slide. It fits all current Brumberger slide projectors, and does not require separating the stereo pairs. The picture is shown in the regular two dimensions. Price,

WHAT IS A PORTRAIT?

(*Continued from page 94*)

of them therefore may be included in the single portrait. Thereby more is told about the subject, and the picture takes on additional meaning.

The most important consideration in making a portrait should be to capture the expression that will not only give a recognizable likeness, but also convey the character and feeling of the person. In this effort we can be thankful for increasing interest in naturalness in photography. More and more fine portraits are being made with the use of small cameras, employing only available light and actual environment. This can be more difficult for the photographer than working in a studio. But the results are worth it and the odds are greater that a natural likeness can be had. What's more, this natural portraiture can be practiced by anybody with almost any camera.

Of course, one must consider quality. Informality is no excuse for sloppiness, unsharp negatives or poor prints. Especially is this true of portraits, most of which are for permanent record, or more often, daily scrutiny in the home. Print quality is as important as it is desirable. Many conditions encountered in the taking of a picture must be dealt with again in making the print. As in studio lighting, good and bad features may be accented or played down. Diffusion, soft lenses, even the tone and texture of paper can add feeling. The choice is yours, but none of these photographic aids can ever be as important as the image on the negative.—*John Ross*

$3.95. For more information and a free catalogue write: ***Brumberger Sales Corp., 34 34th St., B'klyn 22, N. Y.***

Wide exposure-development latitude and latent image stability are characteristics of the new **Ansco Lupex** fast contact printing paper. It is designed for commercial, industrial, and other volume use. It produces warm black tones when developed in Vividol and similar developers, and cool red, brown images when toned in Flemish toner. It is available in glossy surface on single weight stock, in grades 0, 1, 2, and 3. Standard sizes range from 5 x 7 to 11 x 14. *For more information write: Ansco, Binghamton, N. Y.*

MAMIYA CAMERAS-CORRECTION

In the Mamiya camera advertisement on page 108 of the July 1953 issue, the descriptions of the Mamiya II and Mamiya-6 cameras were reversed. The top camera is the Mamiya II; the camera directly beneath it is the Mamiya-6. For more information write: *Mamiya Camera Co. of America, Inc., 82 Wall St., New York 5, N. Y.*

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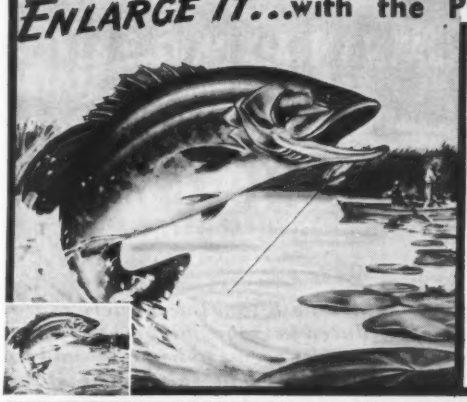

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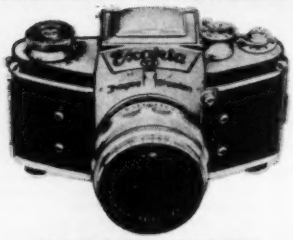

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The Exakta is the most versatile camera in the world. Part of this versatility exists because its standard 50 or 58-mm. lens is interchangeable with other lenses of shorter or longer focal length. In an instant you can replace the standard lens with one ranging in focal length from 28 to 500 mm. With each change, you create in effect a different camera that gives you a different picture. There are at least 20 focal lengths from which to choose, giving you the possibility of transforming an Exakta into at least 20 different cameras. The Meyer 400-mm. Tele-Megor is a good example of the versatility you can expect from an Exakta. The 400 is a giant that reaches out into space and brings a speck into focus. With it on your Exakta, you can see and photograph a subject across a park, a mountain from miles away or a parade over the heads of a crowd. The Exakta VX is supplied with waist-level finder and 50-mm., Zeiss preset Tessar for $279.80; with 58-mm., f/1.9 Meyer preset Primoplan for $289.50; and with 58-mm., f/2 Zeiss preset Biotar for $353.30. (The camera is available with Penta Prism and split-image finder at slightly higher prices.) Also available are 23 accessory lenses. For complete information about the versatility of the Exakta VX or the lenses available for it, write for booklet 8M.

EXAKTA CAMERA COMPANY

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What's Ahead?

by LLOYD E. VARDEN

Are flesh tones accurately reproduced in color photography? The answer seems to be no. Would we like accurate skin tones if we could get them?

Everyone seems to think that he has a pretty good idea about what represents an accurate color rendering of human flesh. Personal opinions on this subject are probably based upon the "standards" set by the classical painters. They certainly are not based on a scientific comparison of actual skin samples against the color as reproduced in a transparency or color print.

Early studies

Back in 1926 Sheard and Brown published a paper on the color reflectance of human skin, but at that time color photography had not grown to its present position, and so the findings of these men were, for the most part, overlooked in the photographic field. In 1939 Edwards and Duntley published a more complete paper on the subject entitled *Pigments and Color of Living Human Skin.* This paper aroused more interest but it led to no real improvements in the accuracy of reproducing flesh colors. In 1948 Buck and Froelich presented a very thorough paper on flesh color entitled *Color Characteristics of Human Complexions.* Unfortunately, the paper appeared in *Illuminating Engineering,* a journal which is probably not seen by more than a handful of photographers.

Measuring the accuracy

In all of the above papers the color reflectance of human skin was measured by an instrument known as a spectrophotometer. With such an instrument it is possible to show what wave lengths of light in the spectrum are reflected by the color sample being studied, and also to what extent the wave length is reflected. By connecting all of the reflectance points through the entire visible spectrum, a continuous curve is obtained that shows the percentage of reflectance in all regions of the spectrum. The curve by itself cannot be used to determine the visual appearance of a color, except roughly, but it can be used as an objective reference for various studies.

For example, the same type of curves can be obtained from color prints or transparencies, and by properly relating the curve derived from the reproduction to the curve obtained directly from the colored object, the degree of accuracy of the reproduction process can be specified. In the paper by Buck and Froelich this very thing was done. They first measured the color reflectance characteristics of various types of human skin, including Caucasians, Negroids and Asiatics. Measurements were made at different times of the year to show the effect of seasonal variations. Also, different age groups for both males and females were embodied in the study. One of the main purposes of the investigation was to provide data that would permit a more accurate and life-like

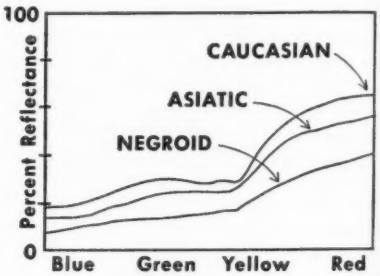

Fig. 1

color reproduction of human flesh in photographic and photomechanical reproduction processes. It remains to be seen if the data will lead to more "life-like" reproduction.

Reproduction versus fact

Numerous curves are given in the paper, but only two are reproduced here to show the extent to which different reproduction processes deviate from the actual facts. Figure 1 shows the average color reflectance curves for typical people in the Caucasian, Negroid and Asiatic races. To obtain these average results, 103 subjects were measured.

Figure 2 shows the color reflectance curves for different types of reproductions for a Caucasian complexion. The curves for the reproductions bear only a rough resemblance to the Caucasian curve in Figure 1. However, it is not always necessary for the curve representing the reproduction to correspond exactly with the curve representing the original subject in order for the reproduction to visually match the original. In this case, though, none of the reproductions are a good match of the original, and there are wide variations in the reproductions themselves.

This at least shows that the individuals who judged what the skin reproduction should be did not have a unified opinion on the subject.

Accuracy may not be preferred

It may be that artists and photographers do not want to obtain an accurate reproduction of flesh color. It would be interesting to make a color

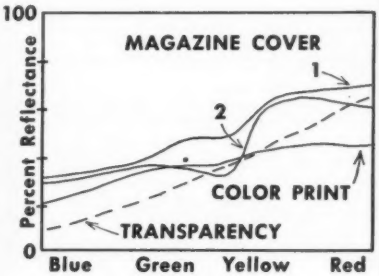

Fig. 2

print that shows an extremely close match to the skin of the subject photographed, and then have the print evaluated by a large group of artists and photographers without letting them know that it was an accurate color reproduction of flesh. Because of our prejudices, it is quite possible that the majority of people would regard the color print as having a poor flesh reproduction. On the other hand, if the reproduction were regarded as unusually good it would give us a way to direct our thinking in color photography in the future.—THE END

photo contests

GAINES DOG CENTER PHOTO CONTEST.

Closes September 11. Prizes (3): $500, $250, $100. Any dog picture eligible, preferably close-up, and may include people if dog is dominant. Winners must furnish negatives with written consent of people and owners of dogs represented. Write Gaines Dog Research Center, 250 Park Ave., New York 17, N. Y.

2ND EVINRUDE MOTORBOATING PHOTO CONTEST.

Closes September 15. Prizes (5): $250, $175, 2 motors, $25. Outdoor or boating scenes to show recognizable Evinrude motor. Size and number of entries unlimited in monochrome or transparencies. No form. Note address and picture locale on back and mail to Evinrude Motors, 4143 N. 27th St., Milwaukee 16, Wis.

ANSCO COLOR SNAPSHOT CONTEST.

Closes September 30. Two classes: scenic and human interest. The 101 prizes include a new Ford, 2 round airtrips to Hawaii plus $100, $500 and $300 cash, photo equipment. Entry blanks available through photo dealers, or Ansco, Binghamton, N. Y.

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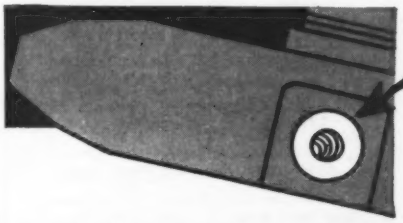

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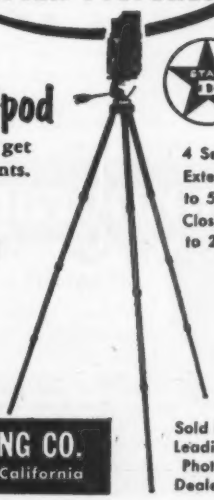

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Prize Dorner, Germany	Interstate Photo Supply Corp., N.Y.	•	•*	12.95	(Formerly Prix) case included. *incident light attachment to be available later.
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Tower Meter Sears Roebuck	Sears Roebuck & Co. Chicago, Ill.	•		10.95	
Weston Cadet Weston Elec. Instr. Corp.	Weston Elec. Instr. Corp., Newark, N.J.	•	•	19.95	
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How to use this chart—see opposite page ▷

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ON THE BUTTON

(*Continued from page 77*)

pensate more than ½ stop for extra dark or over bright subjects. As with reflected light meters the principle of light substitution is helpful when the subject is distant or inaccessible. If outdoors, point the meter towards the camera from the direction in which the inaccessible subject is located. The assumption is that the light near the camera is of the same intensity as that on the subject. The meter illustrated is the Norwood Director, perhaps the best known incident light meter.

Incident vs. reflected light meters

Strong battles have been fought by partisans of the two types of meters. Actually, both types are capable of producing good results in the hands of an intelligent user. Each type has particular advantages. Incident light meters are particularly useful for color work and movies, where the films have narrow latitude and exposures need to be based on the average illumination on the subject. As a matter of fact, some makers of reflected light meters offer accessories to convert their products to incident light use. A new development is the dual purpose meter, designed for either reflected or incident light without the need for accessories. The DeJur Dual Professional is an example of this type. On page 108 is a listing of practically all the photoelectric exposure meters now available in this country. They are classified according to whether they are of the reflected or incident light type, and whether they can be converted to both types, with or without an accessory.

How the chart works

If the meter is of the incident light or reflected light type, a bullet in the appropriate column indicates this. If the meter is inherently capable of measuring both reflected light and incident light, without additional accessories, this is shown by bullets in both columns. However, if additional accessories are necessary in order to adapt the meter to both kinds of operation, this is indicated by an asterisk and an explanatory note.

As with any kind of equipment, exposure meters come in a wide range of prices and abilities. But, there is no magic connected with any particular brand name—they all need to be used with some thought. Follow the suggestions in this article and your exposures should be on the button.—THE END

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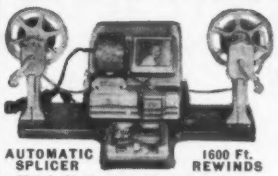

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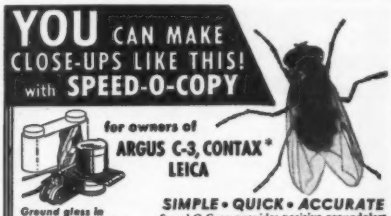

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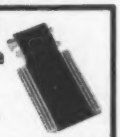

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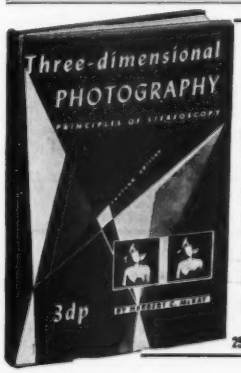

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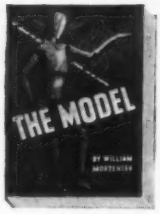

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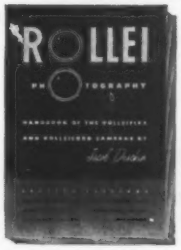

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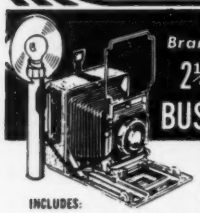

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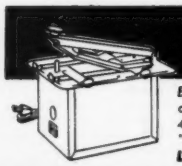

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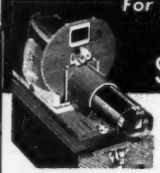

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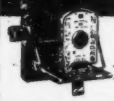

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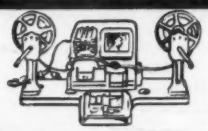

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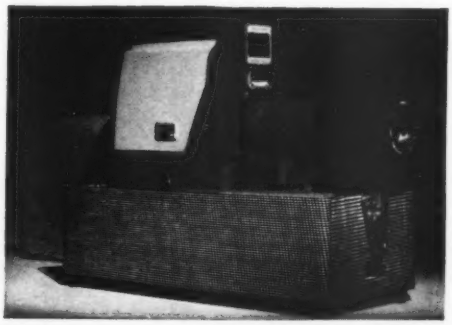

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